

The  
PHILADELPHIA

In this  
issue:

Independents Protest Tentative Code



# EXHIBITOR



A Jay Emanuel Publication

VOL. 15—No. 20

PHILADELPHIA, OCTOBER 15, 1933

Price, 15 Cents

*When her eyes open . . .  
Ten million women will be thrilled!*



PARAMOUNT brings to the screen DOROTHEA WIECK,  
star of "Maedchen in Uniform", in "CRADLE SONG".



*Note: A series of interesting stills of Dorothea Wieck will be available at any Paramount Exchange for free distribution to exhibitors playing this picture.*



# FIRST DIVISION *Promised*

**. . . for the 1933-34 Season . . . Greater Production Investment . . . Greater Star Strength . . . and Greater Box Office Attractions on a par with the best major offerings . . .**

## First Division Keeps Its Promises..Here's Proof—

# THE CRITICS ROAR!

HOLLYWOOD REPORTER

## 'ONE YEAR LATER' GREAT; CINCH HIT ANYWHERE

**Story-Direction Cast All Click**

**"ONE YEAR LATER"**  
Allied Production

Director.....E. Mason Hopper  
Original Story....F. Hugh Herbert  
Paul Perez  
Screen play and dialogue,  
F. Hugh Herbert  
Additional Dialogue....Will Ahern  
Photography.....Faxon Dean,  
Tom Galligan

Everything in "One Year Later," an Allied special, joins hands to make this picture a shining example of entertainment and screencraft.

Story, direction, acting, photography, all work together in perfect dramatic harmony, with the result that the film is one of the most honest, striking, original, and gripping things seen in a blue moon.

The story has absolutely everything; the direction is superb; the acting is consistently excellent, and the photography is stunning. M.

H. Hoffman will be on the receiving end of a good many raves for producing this picture.

Toss your hats in the air, Mr. Motion Picture Exhibitor, and book this one quick. It is sort of a "Grand Hotel" on a train, but it strikes no familiar notes.

Mary Brian is the girl and she does a swell piece of acting in a difficult role. Russell Hopton deserves superlatives for his role as the consumptive reporter, and Donald Dilloway is heart-breakingly fine as the condemned boy.

F. Hugh Herbert and Paul Perez wrote the perfect story; E. Mason Hopper can take any number of bows for the direction, and Faxon Dean and Tom Galligan cover themselves with glory for the photography.

You'll get plenty of ticket buyers with this one if you sell it right by telling your patrons it is one of the year's best pictures.

MOTION PICTURE HERALD

## 'One Year Later'

(Allied)  
Melodrama

Here's a real audience-interesting picture. Basically melodrama, its romance is finely appealing. Well developed comedy easing the dramatic tension, the production caught the attention of the preview audience and held it. Illusion practically forces the audience to exercise its imagination, and action predominates over dialogue. The show is expertly directed, acted with a rare understanding, and carries an effective atmosphere of realism.

The title is catchy; the cast, with Mary Brian, Russell Hopton and Donald Dilloway starred, has a big picture impressiveness. Particularly

important from a patron point of view is the contrasting of the lives of a trainload of people with the three principals as the picture rushes to its climax.

No exhibitor, big or little, should worry as to the entertainment or box office value of "One Year Later." The fact that it brought from the preview audience a burst of appreciative applause is an almost sure indication that the show should click. Its cast, with well-known players in bit parts, answers the demand for names. The title suggests its own showmanship, permitting the development of curiosity-stimulating catchlines that suggest but do not reveal the story.—McCarthy, Hollywood.

ONE OF FIRST DIVISION'S HIGH INTENSITY GROUP

## "ONE YEAR LATER"

**An M. H. HOFFMAN - ALLIED PRODUCTION**  
**With MARY BRIAN • RUSSELL HOPTON • DONALD DILLOWAY • JACKIE SEARLE • DE WITT JENNINGS • PAULINE GARON • MARJORIE BEEBE • AL HILL • MYRTLE STEDMAN • KIT GUARD • GEORGE IRVING**

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**JEAN  
HARLOW'S  
"BOMBSHELL"—**

that's the title of her  
new M-G-M triumph  
... and according to  
Coast Previews, its  
explosion will wreck  
your favorite record!

**She's got that  
certain something**

... eyes ... voice ... and a skin you  
love to touch ... she's got what it  
takes ... and so have National Scene  
Trailers ... they've got that certain  
something that actually sells the show  
... realism ... punch ... that comes  
only from samplevues straight from the  
picture itself ... selling your show  
... dragging them back ... creating a  
desire to come and see more ... yes  
sir ... they've got that certain some-  
thing that makes exhibitors say . . .

**NATIONAL SCREEN SERVICE**

... worth more because it sells more



YOU ASKED US FOR ANOTHER GOLD DIGGER ... WAINWRIGHT DROVE. GIVE YOU 1 WHO WOULD GOLD DIGGER IN

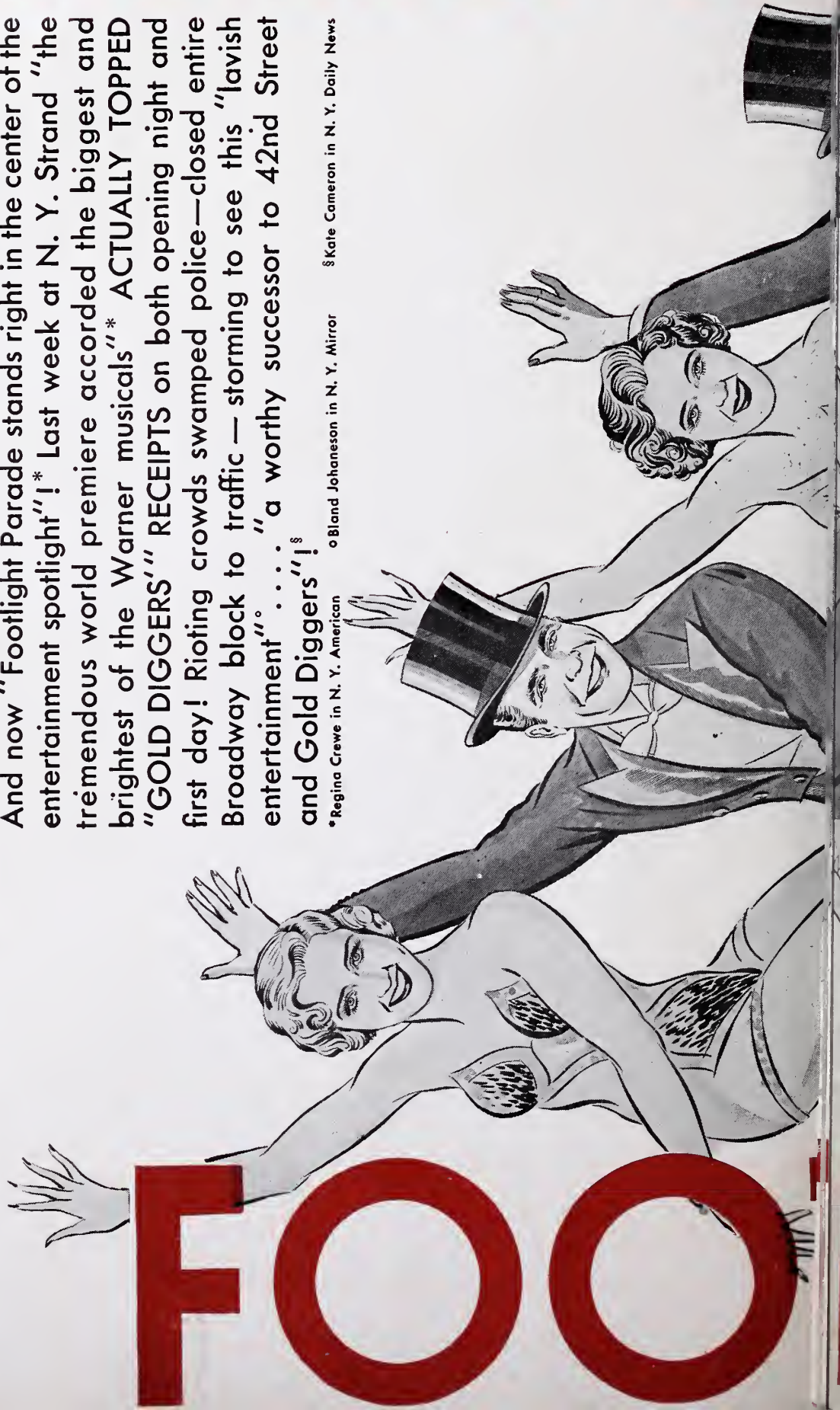
# FOOTLIGHT PARADE

And now "Footlight Parade stands right in the center of the entertainment spotlight"! \* Last week at N. Y. Strand "the tremendous world premiere accorded the biggest and brightest of the Warner musicals" \* ACTUALLY TOPPED "GOLD DIGGERS" RECEIPTS on both opening night and first day! Rioting crowds swamped police—closed entire Broadway block to traffic — storming to see this "lavish entertainment" . . . . "a worthy successor to 42nd Street and Gold Diggers"! §

\*Regina Crewe in N. Y. American

oBland Johanson in N. Y. Mirror

§Kate Cameron in N. Y. Daily News







THESE **FACTS** WILL GET  
YOU RECORD **FIGURES**—

"Jimmy Cagney sings and dances!"...  
"**Gold Diggers**' stars are back again!"  
..."Stupendous dance spectacle staged  
**UNDER WATER!**"... "Same directors and  
composers as 42nd Street!"... "So **diff-**  
**erent** and magnificent you'll wonder  
that even Warner Bros. could make it!"

20 Stars Including —

- JAMES CAGNEY**
- RUBY KEELER**
- DICK POWELL**
- JOAN BLONDELL**

**FLIGHT**

**PARADE**

NOT JUST ANOTHER MUSICAL BUT "THE NEW MUSICAL FROM WARNER BROS."



# The Exhibitor

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## Sackcloth and Ashes

THE industry code, as revealed to the assembled film leaders at Washington by Deputy Administrator Sol A. Rosenblatt, is unsatisfactory. There can be no other analysis.

Four major problems are still four major problems, score charges, dual bills, set-up of the zoning and arbitration board and makeup of the code authority. These have not been settled to the satisfaction of the independent exhibitor.

The exhibitor has been handed a few concessions, none important. One of the clauses, banning designated play dates in cases of pictures bought on flat rental, draws laughs. Everyone is still looking for an exhibitor who signs a contract on a flat rental and is told by the distributor to play it on week-ends. Wording of the clause seems to indicate that the exhibitor is getting a break, but it really isn't so.

The independent theatremen thought that the code would settle "the right to buy." It didn't.

The independent theatremen thought that double features would be decided. As the code handles twin bills, it is unsatisfactory, up in the air, allowing major distributors to bar double features by inserting such clauses in their contracts.

No stand was taken on score charges, disregarding the wishes of independent exhibitors everywhere and its fairness.

If the reported set-up of the zoning and code authority is as hinted, this should provide exhibitor leaders with humorous material. Apparently the organizations which have been battling for years for their members have been ignored. In the majority of cases every zone did have at least a semblance of an organization which should have been the authorized body to handle matters of this kind, as was indicated very clearly by President Roosevelt and on a number of occasions by the Deputy Administrator, himself.

From present reports, slated for membership on the Code Authority are Messrs. Kent, Schenck, Warner, R. H. Cochrane, George Schaefer, Al Lichtman, W. Ray Johnston, Charlie O'Reilly, Nathan Yamins, Ed Kuykendahl and M. E. Comerford. Two additional are expected to be named. The NRA reserves the right to appoint three additional representatives without industry affiliation, without voting power.

These men bear high reputations. As a matter of fact, too, and by the same token, no one can expect the Deputy Administrator to appoint leading independent

exhibitors to replace the ones representing the present distributors and affiliated operators on this code without creating a great deal of discontent and dissatisfaction on the ground that their interests were not properly represented.

It is regrettable that the Deputy Administrator did not appoint men more representative of the independent theatre owners of the country. It is to be wondered why this did not happen. It is to be wondered, too, why Allied was not given more representation on the board.

There is no denying the fact that Sol A. Rosenblatt has had a tough assignment. These columns have continually called him No. 1 man for the industry. But the strain of the assignment and the continual bickering and arguments in committee and out of committee have resulted in a code being offered which is unsatisfactory. No one can blame Rosenblatt if he does not present a plan that the industry itself could not arrange. But there was hope in the hearts of the independents that theirs would be a real break.

True that the 10% cancellation clause is a victory for the exhibitor, but to balance that there is the assurance that the distributor has ample source for the protection and collection of all contracts before the cancellation privilege becomes available.

Optional standard contract is included, but the industry didn't argue against this.

Overbuying is outlawed. Technically it has always been outlawed. It is to be seen if the powers given to local zoning boards make a reality of this.

Specials would be offered to distributors' regular accounts. This practice was rarely broken.

As far as arbitration boards for local zones are concerned, there isn't a chance to convince the exhibitors of this country that the membership as outlined is sufficient to give proper returns in view of the human equation, which can't be kept out. The code calls for two distributor, two exhibitor representatives, one affiliated and one unaffiliated. Where will the unaffiliated exhibitor find himself in a lot of cases? The answer is too apparent. And as far as outsiders are concerned, well, ask the industry about its experiences.

Minimum admissions and price reductions are included, but the industry had most of this before the code.

Value of the code and its attendant hearings are apparent. Hotels, restaurants, railroads benefited.

There is no doubt but that if the code goes through in present shape, a lot of theatres will close their doors. Overhead has gone up. Receipts may, but it is questionable.

The exhibitor can see little cause to rejoice. A week ago he was praying. Now he can put on sack-cloth and ashes.

Perhaps, it would be a good idea for exhibitors to make a duplicate of their front door key and send it to the Deputy Administrator inasmuch as he has taken away the last vestige of what they hoped to obtain.

Perhaps, too, after these words are written, there may be some changes for the better. The writer will not give odds.

There is no time like the present for the formation of a solidified exhibitors' organization and the elimination and use of all politicians.





# Little Solace for Independent Exhib Seen in Code Submitted by Rosenblatt

## Wires

When first reports on the code were brought back here by David Barrist, the local M. P. T. O. sponsored a movement whereby their members sent telegrams protesting against it.

The telegrams were addressed to the president of the United States.

## BULLETIN

AT PRESS TIME, it was learned that a second revised code had been submitted by Deputy Rosenblatt for consideration.

CHANGES in the original code were slight, original code being about 90% retained.

CHANGES IN THE DRAFT are the revision of the exhibitor-labor clause and inclusion of two producer provisions covering agents and star raiding. There were no attempts to regulate or fix star salaries. A registrar, appointed by the code authority, and removed at will, will handle contract relations between producers and employees.

BLACKLISTING of agents who violate rules of fair practice is provided in the new draft. A proposal to prohibit producers and producers' employees from engaging in agency business has been modified to permit the association provided notice is given.

THE CODE AUTHORITY also is given increased authority in the new draft. It may prescribe additional rules governing conduct of producers, distributors and exhibitors. Administrator must provide additions. Authority also may use facilities of national, regional and local trade associations, groups, etc., as it sees fit. No member of the authority may sit when his company's or own interests are involved directly. Provision is also made for investigation of working conditions among free lance players.

MEANWHILE additional meetings of independents were scheduled to start Thursday of this week (12). Analysis of codes were to be presented by groups at that time with suggestions for revision.

AS FAR AS WAGE SCALES are considered, indees are working for the July 1 salaries to be used as basis. However, thus far the August 23 basis has been used, even in the second draft submitted. Provision for arbitration of all disputes is made also.

THE M. P. T. O. A. ANALYSIS recently released looks upon the code as a slight gain for exhibitors.

## Watch for Code

No final version of the industry code has yet been approved.

When the code is finally approved by Administrator Johnson and signed by the President, it will be published in these columns.

Watch for it.

## Only Slight Revisions Expected by Industry — Major Problems Not Included — Protests Aplenty from Fusionist Group

The code as submitted by Deputy Administrator Sol A. Rosenblatt to assembled industry leaders last week at Washington will be substantially the code that will regulate the motion picture industry.

This much was certain after a hectic week which saw fusion independents walking out on the code confabs.

The code has not yet been submitted (at this writing) to President Roosevelt for signature. Until it does, there is some belief that there may be revisions of certain points.

The code, as presented, fails to take action on many industry problems and gives little to the independent exhibitor with which to console himself. Double features, right to buy, score charges, foreign productions are some of the issues untouched by the code. These had been fought for and against during the discussions and their omission from the code came as a surprise.

The independent exhibitor was given a few minor points with which to comfort himself but there was nothing indicated in the code that might be construed as a major triumph.

(See other columns for further details.)

Locally, David Barrist represented the M. P. T. O. in the fusion movement at Washington. The local organization, unofficially, protested against the code, even though no mass meeting has yet been called. It is believed that an organization meeting will follow after Barrist returns from Washington.

An independent fusion movement, signed by the Federation of the Motion Picture Industry, Allied States, (Abram Myers and J. C. Ritter); I. T. O. A. of New York (Milton Weisman and Harry Brandt); Independent M. P. Exhibitors' Code Protective Committee (Mitchell Klupt and Lou Blumenthal); Allied of Michigan (H. M. Richey); T. O. C. C. (Charlie O'Reilly); New England Independents (Nathan Yamins and W. B. Littlefield); I. T. O. of Omaha and Kansas City (Calvin Bard); M. P. T. O. of Eastern Pennsylvania (Dave Barrist); Illinois Allied (Aaron Saperstein); Texas Allied (H. A. Cole); New Jersey Allied (Sidney Samuelson); A. H. Schwartz, Century circuit; Leo Brecher, Leon Rosenblatt caused the walkout.

## Salary Investigation

NRA is going to investigate reports that motion-picture stars and movie directors are being paid salaries four or five times that received by the Chief Executive.

At the White House Oct. 11 it was said that Deputy Administrator Rosenblatt, in charge of the motion-picture code, had been requested to learn whether immature persons were receiving unconscionable salaries for the work performed. The investigation also is to include producers and directors.

## Landow Elected Head of 1933-34 Film Board

### Popular Universal Manager Again Takes Reins

Michael Landow, Universal branch manager, is the new head of the local film board.

Bob Mochrie becomes the vice-president.

Elections took place this week at a well attended meeting.

Jack Greenberg continues as secretary.

Landow was 44 this week. A miracle happened on his birthday.

### Ask Voiding of Ordinance

General Theatrical Corporation of New Jersey has asked that the New Jersey State Supreme Court void the ordinance passed by borough council of Vineland, N. J., imposing excessive taxes on Sunday movie admissions.

Ordinance imposes a sliding scale of taxes. Counsel for the corporation, operating the Grand, contends the theatre can not operate at a profit under those terms.

### Reading Suit

Triangle Enterprises, Inc., Reading, through Attorney Max Fisher, brought suit against Warner Bros. Theatres, Inc., to collect \$7,861.25 alleged to be due on a breach of contract in reference to the sale of several Reading theatres to the defendant.

The statement of claim avers that 1,655 shares of stock of the defendant corporation, in accordance with the agreement, were to be delivered to the plaintiff on November 3, 1930, and were not delivered until November 13, 1930. The fair market value of the stock was \$19.50 a share on November 3, and \$14.75 a share on November 13 and 14. The plaintiff has since disposed of the stock at \$4.50 a share and asks to be reimbursed for the difference in price.

### Theatre Case Settled

Settlement was effected in Berks County court in Reading, of a law suit over the erection of a new film theatre in Laureldale, near Reading.

Plaintiff, Conrad W. Hinnershitz, gets the property, and the defendants are released from mechanics' liens, under the terms of the settlement.



## SIDE LIGHTS ON THE CODE

AS REGARDS double features, unless the code so indicates, independents fear that there will be clauses restricting doubles in major film contracts.

THE CODE AUTHORITY also loomed as a big question. Practically unlimited powers will be given it. Details are not available, but final membership will be announced later.

THE OPERATOR WAGE SCALE, as indicated in the code, is as of August 23, when there were no cuts, and minimum hours prevailed.

BETTERMENT of operator disputes would be by arbitration.

GRIEVANCE BOARDS will handle much of the controversies that will arise. They will supervise matters pertaining to overbuying, private deals that keep product away from exhibitors and refusal of a distributor to sell product to an exhibitor to keep his house open.

COMPROMISE on the block-booking issue was reached when the major distributors, after putting up a stiff battle, agreed to permit a flat 10 per cent elimination privilege on contracted pictures where the average rental is less than \$250.

ROSENBLATT informed film executives that if any provision is written into the agreement regulating the salaries of stars the limitation must also apply to salaries of executives themselves.

LOCAL CLEARANCE AND ZONING BOARDS also received changes to their membership. Two representatives of first-run theatres, one to be an affiliated theatre; and two subsequent-run theatres, belonging to independent exhibitors to be named. A disinterested member would serve on each local board, as proposed in the Rosenblatt code.

ROSENBLATT made a significant concession to the insurgent independents when he agreed to a change in personnel of grievance boards. The new personnel would consist of one national distributor with theatre affiliations; one distributor without such affiliations; one affiliated theatre operator and one independent theatre operator, instead of the two unidentified distributors without such affiliations.

### Heard In

**WILMINGTON**  
All Ready For  
Warner Dinner

ALL OF THE WARNER EMPLOYEES in Wilmington are in "high" in anticipation of Warner's Frolics to be given this month in Philadelphia. . . . Lew Black, manager, Aldine, keeps a gold star card posted on the wall of his office, showing by the gold stars that the members are all paid up in the local club, which means that they are "set" for the florics. . . . I was rather much surprised at the liberal benefits of this club.

WELL, NOW that the NRA parade is over the boys are waiting for the purses to loosen up a little more. . . . A. J. DeFiore, only inde to march in it tells me that a certain exhib gave him the "ha ha" as the parade passed by the theatre. . . . DeFiore failed to see the humor. . . . The blonde nymphs on George Jones' Loew's float were alluring.

## HIGHLIGHTS OF THE PROPOSED CODE

Here are the highlights of the proposed code as submitted October 4 to industry leaders at Washington by Deputy Administrator Sol A. Rosenblatt:

**SUBSTITUTIONS**—Stars, directors, plays, books, authors cannot be substituted, where specific mention is made in the contract. However, adaptation, title changes are allowed.

**NON-THEATRICALS**—Where such opposition is deemed unfair by the local grievance board, it should not be licensed by distributor.

**SHORTS WITH FEATURES**—Exhibitor should not be forced to buy more shorts than he needs. Basis shall be in proportion that the number of features he buys bears to the total number of features.

**CHECKING**—Distributor shall not allow checking information to be divulged, except in case of arbitration or grievance dispute.

**PRO-RATA OF CONTRACT**—In case where distributor does not deliver all pictures and exhibitor has performed his obligations in contract, there shall be a fair adjustment of license fees.

**DESIGNATED PLAY DATES**—Out as far as outright buy is concerned, but in cases of percentage engagements where exhibitor thinks picture is unsuitable for days in question, local grievance board shall decide, with arrangement being made with distributor to designate another picture.

**SPECIALS**—These must be offered to regular accounts of distributors first.

**SYNOPSIS**—In case where contract calls for picture not work of specific author, star, director, etc., contract should carry brief description of general style or character of picture.

**BLOCK BOOKING**—Cancellation privilege of 10% in cases of block booking.

**OVERBUYING**—This is banned where attempt is made to curb competition.

**REDUCING ADMISSIONS**—As contract calls for, with two-for-ones, attempts to reduce prices through subterfuge banned. Prices can be cut, however, where they do not clash with contracts.

**PREMIUMS**—Where 75% of exhibitors, each with one vote, bar idea, premiums are out. Ninety days are allowed for present deals to run out, however.

**GRIEVANCE BOARDS**—Regulatory powers, with representation including two of distributor, two of exhibitor, one outsider.

**ADVERTISING**—No exhibitor shall advertise ahead of run ahead. Local clearance and zoning board will regulate any complaints. Advertising of product as group is allowed.

**LOCAL CLEARANCE AND ZONING BOARDS**—Shall consist of distributor with circuit affiliation, one without; two first runs, one an affiliated exhibitor, if there is one in territory; two subsequent runs, and one impartial representation, outside of industry. Chairman selected by board. Board should issue zoning schedule.

**OPTIONAL STANDARD CONTRACT**—Approved, but it must not conflict with code.

**ARBITRATION**—Approved. Membership of four, two from each branch of industry involved.

**LABOR**—40-hour week for theatre employees, except executives making over \$35 a week, and minimum wages of 25-35 cents according to size of cities. Distribution employees make from \$14-\$15 weekly minimum depending on size of cities. Operator wages corresponding to those in effect August 23, I. A. T. S. E. scale.

**NOT INCLUDED IN CODE**—Double features, right to buy, score charges, foreign productions, among others.

BERNY SEAMAN gave out 1,000 pictures of Bing Crosby for "King of Jazz" at the Queen. . . . "Marty" Levine swings in a good second run occasionally. . . . Levine has one section of his lobby looking like a lamp store. . . . Sorry to see Harry May, assistant manager at the Aldine go, but glad

to hear he got a much deserved promotion. . . . See John Hendricks is back at the door at the New Rialto. . . . DeFiore tells me his I. M. P. T. O. of Delaware and Eastern Shore of Maryland, is still holding together with co-operative spirit, awaiting action on the permanent NRA code.



# Industry Ready to Do Bit in Annual Philadelphia Community Fund Drive

## Free Machines Sought

Philadelphia General Hospital may get two free motion picture projectors if plans being worked out by Lewen Pizor, M. P. T. O. head, and Sam Gross, Fox branch manager, are successful.

The local hospital, which takes care of more patients than any in the city, could use the two machines to help relieve the suffering of many of the crippled and sick there.

It is to be hoped that the plan will be successful.

## Vine Street Intends To Unionize, Report

### Organization Meeting Scheduled Next Week

Vine street intends to unionize.

This much was apparent last week-end when pickets announced to the Vine Street fraternity that a meeting for organization purposes would be held October 16, with a representative of the American Federation of Labor present.

The unionization attempt is an outcropping of the 50% slashes imposed several months ago during the financial crisis. Union reports were current then, but became strong during the last fortnight.

Several prominent film executives have privately expressed their approval of the unionizing. They claim that only through this method can the long hours imposed on employees be banned. Inasmuch as many of the local staffs are undermanned, night work becomes a necessity, and the local manager, they say, has no choice, inasmuch as the home office seeks only a minimum of costs.

Names of those leading the union revolt are not available, but it is expected that these will be made public at the next meeting.

There are reports current, too, that unionizing of theatre help is next. The present movement includes all office and shipping forces, in fact anyone but the manager. Whether salesmen are included is indefinite.

### Union Sued

When picketing of unions continued Dan Katlin, Chester exhibitor, and Morris Spielman, Marcus Hook exhibitor, asked court injunctions against advertising and picketing of a union.

Exhibits alleged that demands had been made that they discharge their non-union operators. Suits were directed against Philip Trainer, president, and Samuel Diamond, secretary, Chester Local, No. 516, M. P. M. O.

It is reported that the houses being picketed are willing to go union if their present operators are allowed into the union and allowed to retain their jobs. This is the stumbling block.

The Media Theatre, Media, is also being picketed, it is understood.

## Film Folk Divided Into Committees—Last Year's Total New Low—Expect Different System Will Provide Method for 1933 Record

Once again the United Campaign is going to request the co-operation of all members of the motion picture industry.

### Fourth Time



Jerry Safron

Formerly RKO branch manager here and now district chief on the west coast with Columbia made it four marriages when he eloped with Nancy Cornelius, 22, movie actress recently, and was married in Yuma, Ariz. He got a divorce from Rose Winson, his third wife. Miss Cornelius was a divorcee and was Miss Hollywood in 1927. Safron is an old timer along the street, and his crash into the headlines proved a sensation.

### Decision Reserved

District Judge John P. Nields was holding in reserve his decision in the hearing for a bill of particulars in the anti-trust and anti-monopoly suit brought by the Stanley Company of America, Duovac Corporation and General Talking Pictures against the American Telegraph and Telephone Co., Western Electric and Erpi in the United States Court at Wilmington, following arguments heard the first of the month.

### Comerford at K. of C. Bazaar

M. E. Comerford, head of the Comerford circuit and a member of the national NRA advisory board for the state, was a principal speaker at the opening of the K. of C. bazaar September 28, at Pittston. 300 attended opening night. Comerford gave an inspiring address, and introduced radio star John Fogarty.

On the dias were Mayor Langan, Captain William A. Clarke, state police; M. E. Comerford, Rt. Rev. Monsignor Boland and John J. McHale, chairman of the K. of C. bazaar.

From October 30-November 15, the drive for \$6,000,000 will be pushed forward. The drive must see a greater return from this business than did the year 1932.

Only \$12,000 was credited to the motion picture field last year, partly because the industry didn't dig down and partly because a large number of contributions from theatrical people had their donations credited to other divisions.

This year the theatrical field is strongly organized. All cards of members belonging to the movie field will be credited to the local industry. This should result in a larger donation from the theatrical divisions.

Local committees have been organized. Trailers will be used.

The drive is one in which all must join. 146 agencies must live on the \$6,000,000. It is up to this industry to help.

Here is the Committee:

HARRY T. JORDAN, Chairman

JAY EMANUEL, Co-chairman

### CAPTAINS APPOINTED

Abe Einstein

Louis Krouse

David Barrist

Jack Greenberg

Lewen Pizor

George P. Aarons

Edward Sberman

Harry Biben

Adolph Hirschberg

James Clark

George Kline

These will be followed by appointment of Lieutenants by each Captain. There will be from 10 to 15 on each Captain's team.

DO YOUR BIT! Don't keep these men waiting when they call on you. They are giving freely of their time and are entitled to your co-operation.

### Please

There has always been a faction in this business that declares that exhibitors often give brother exhibitors worse deals than the exchanges do.

An upstate case would seem to substantiate this. While the Colonial, Harrisburg, was playing "Song of Songs" first run, the Hershey Community Theatre advertised, on the same page, COMING SOON—"Song of Songs", without a play date.

Such a breach of ethics might be expected from chiselling exhibitors but not from the Hershey house. The founder of that great enterprise built his name and reputation on honorable and respected tactics, and therefore this is all the more surprising. Apparently, a too energetic theatre management caused the situation.

This business needs to work together, and the above incident is in direct contrast to co-operative principles.



# Censor Elimination Question Due to Be Thrashed Out at Exhibitor Meet

## Organization Seeking Further Information on Whys and Wherefores of Slashes—Think Data Should be Furnished Theatremen

The question of censorship and censor eliminations is scheduled to be an important part of the discussion at the next meeting of the local M P T O.

Irritated because both the censor board and the local exchanges fail to reveal what slashes have been made in current films, the local M. P. T. O. is officially going into the matter to see whether or not exhibitors are entitled to know what has been cut.

An upstate chain has been unsuccessfully trying to get this information for seasons. Argument of the exhibitors is that if prints are cut, theatremen are entitled to know why, where and how, so that people won't get the idea that sound equipment, projection and theatre operation are slipping. The exhibitors say that the film is leased by them in original state. If any cuts are made because of state regulations, they are entitled to know what they are.

Attitude of the local exchanges is easy to decipher. The distributors are apparently afraid of being penalized by the censor board for publicizing such cuts. The Hays organization, too, is on record as opposed to publicity for cuts. The Hays body feels that no news is good news, and cuts, no matter how silly, look worse when set off by themselves.

Censor boards of other states are more sensible, more tolerant and progressive. They release censor eliminations and the exhibitors of those territories are pleased with this co-operation. In fact, rarely are there complaints against cuts in those states, and when there are, the trouble is always easily settled.

There have been some noticeable examples of censor cutting recently.

In one picture in question show was so badly slashed it almost cheapened the ranking of the downtown house in question. Picture hopped around and print seemed in same state as often found in fourth or fifth run houses.

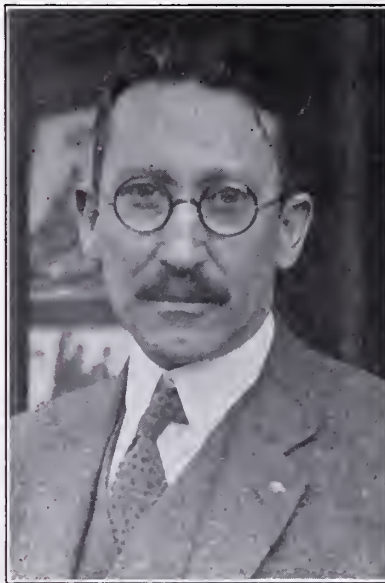
The local M. P. T. O. intends to push the matter to the hilt. No one is complaining about how the censors are doing their job but as long as the job is done, the local exhibitors, who claim that receipts are involved, want to know the answers to the questions the patrons ask.

For your convenience, current eliminations of neighboring states are included. Pennsylvania, being the toughest one of them all, could undoubtedly have these also:

**FLYING GLOVES—WORLD OF SPORTS.** (Rejected. Later passed with following eliminations.) (Second order on appeal.) Eliminate scene where death of prize fighter in ring is indicated. Eliminate scene where actual death in automobile is indicated.

**BEAUTY FOR SALE**—Eliminate capitalized word from following conversation: "When she had taken off his clothes, lo and behold, his UNDERSHIRT was missing!" (Word "shirt" to be used instead of "undershirt.") Eliminate view of girl lying on raft where posterior is shown, allowing only a very short flash. Eliminate that part of episode between Carol and Freddy where she is sitting on his lap saying, "This is the first time I have had my heart set on something," and at which time she wiggles her posterior in his lap. Eliminate part of dialogue in which Jane gives reasons for wanting Burt to marry her before sailing, including: "It'll be too late then. You've got to marry me now—before you go." "I didn't have to." "Oh, I'll see that you have plenty of money, that's the least of that." Eliminate words spoken by Bill to Letty: "You didn't do anything you'd be ashamed to tell—" and Letty's answer: "No, Bill, I didn't do anything to be ashamed to tell you."

### Exhibitor Now



Joe Hebrew

**Formerly Warner branch manager here and recently attached to Warner Brothers in an executive capacity, has returned to the field after a long absence as an exhibitor. He is reported re-entering the field with a prominent neighborhood house. The local industry wishes him a lot of luck in his new enterprise. He is one of the real old timers in the business.**

**I LOVED A WOMAN**—Eliminate scene of Laura and Henry coming out of bedroom door. Eliminate capitalized words: "Yes, but I understand—I WAS JUST ONE OF MANY." Eliminate underscored words: "I'm simply trying to tell you THAT YOU LOST NOTHING BECAUSE YOU NEVER WERE THE ONLY ONE."

**LADIES MUST LOVE**—Eliminate scene of Sally Lou on stairs with dress up arranging her garter as Bill comes down stairs. Eliminate capitalized words by Sally Lou: "I am not splitting you with no one—YOU COULDN'T STAND IT."

**ONE MAN'S JOURNEY**—(Second order on appeal.) Eliminate scene of woman lying on bed in labor. Eliminate all dialogue between Letty and Bill while seated on the ground and also while standing. Eliminate scene of Letty and Bill in automobile while facing camera, up to point where Bill kisses Letty causing wreck. This elimination includes all conversation. Eliminate capitalized words: "For I love him—AND CAN'T BE ASHAMED." Eliminate capitalized words: "The girl is desperate—BECAUSE SHE IS GOING TO HAVE A BABY." Eliminate view of bottle on floor labeled "POISON."

**TORCH SINGER**—Eliminate dialogue by Sally: "I haven't any husband." Eliminate view of Sally in bed apparently in labor. Eliminate dialogue of Michael Gardner: "Marrying her then and there and—"

**TARZAN THE FEARLESS**—Cut to flash scene of young doe hanging by rope, except last scene where it is rescued by Tarzan.

**"THIS DAY AND AGE"**—Eliminate words by Toledo: "I like my olives green." Eliminate view of Toledo pursuing girl into room, from that point where he says: "What's the matter with you," and her reply: "I never did anything like this before." Eliminate words by Toledo: "I like my olives green, but I never pick 'em myself. Go home, kid."

### Carney Situation Up

The local M. P. T. O. is planning serious action on the carnival situation at its next meeting.

Sections of the city and territory have had serious carnival opposition all season, cutting into receipts very badly.

The M. P. T. O. plans to get in touch with city officials to take action on the matter. It points out that theatres pay taxes, etc., while the carnies come in, take a lot of money out and then depart. Further details will be outlined later.

**"THE SONG OF SONGS"**—Approved subject to the elimination consented to by the appellant, as follows: "Eliminate scene where artist goes towards model posing in nude and embraces her and kisses her." Eliminations ordered by the board which were overruled by the court were as follows: Eliminate capitalized word of woman in reference to "Song of Solomon": "There must have been something DIRTY about it." Eliminate scene of Baron blowing smoke at picture of nude girl. Eliminate entire scene where artist, after kissing girl, shows effects of his feeling while molding statue, and scenes of girl showing embarrassment while posing in nude. Eliminate scene where artist goes towards model posing in nude and embraces her and kisses her. Eliminate capitalized words where Baron gives Lily's aunt one thousand marks after explaining his wish to have Lily in his household: "WHEN I SET MY MIND TO A THING, I USUALLY GET IT ONE WAY OR ANOTHER." Eliminate views of Baron performing himself and gazing at picture of nude figure of Lily on his wedding night. Eliminate all views of nude figure of Lily fading into statue, and vice versa." The court suggested that the Board might have made two other eliminations which the Board did not make.

**"SEVENTH COMMANDMENT"**—Eliminate scene in which young man impersonating woman leans over table and tries to attract attention of David. Eliminate all of the dialogue in which he tells David he will dress in certain beautiful clothes for him. Eliminate scene in which mannish girl raises her glass and looks passionately at girl companion. Eliminate following dialogue: "To love." Cut to three foot flash scene showing David with dissolute girl lying across his lap.

**"LAST TRAIL"**—Eliminate capitalized words in following remark made by Mother Wilson to supposedly married couple who are to spend the night in her house:—"What, two years—and no little ones." "WELL, WHO KNOWS? THIS HAS BEEN A LUCKY OLD HOUSE."

**"HANDLE BARS"**—In following monologue which accompanies scene of scantily clad girls riding bicycles, eliminate the capitalized word THIGH: "Great exercise for strengthening ankles, hips, THIGHS?—ch, in fact, great exercise."

**"PATHE REVIEW No. 7"**—Eliminate all scenes showing nude woman.

**"BIG CHANCE"**—Eliminate following remark:—"Tis a pity for you to miss your night of love with me."

Some of the recent productions which were censor-delayed were "Wild Boys of the Road"; "Stage Mother"; "Dinner at Eight," among others.

Locally, the critics haven't been rapping the censors but in Pittsburgh, for example, some of the critics have been putting the body on the pan wanting to know why some pictures are passed with few slashes and release of others held up.

### Frank Back

C. J. Frank, for many years with Voigt Company, leading lighting fixture company, has returned to that organization after an absence of some time.

He promises the same ready service and co-operation as in the past to his many friends.

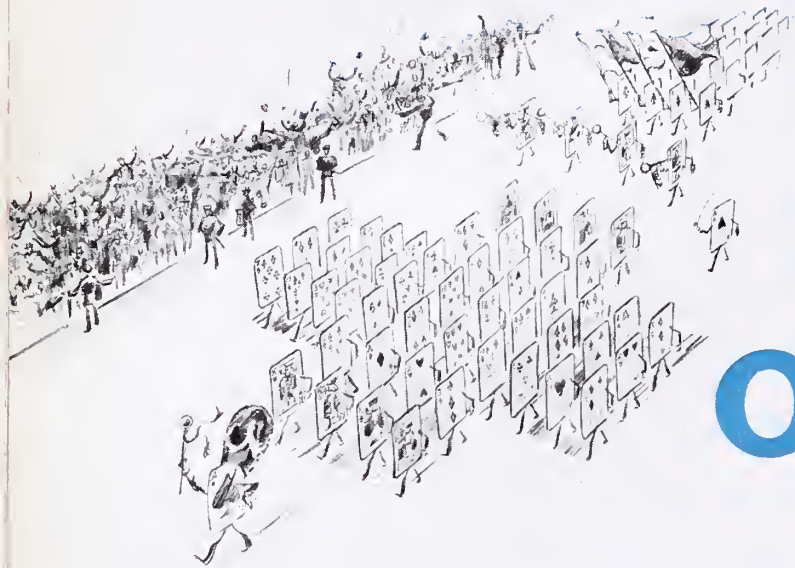


# HIS WORD IS LAW TO 20 MILLION PEOPLE!





# I MEET BARNUM WITH A DECK OF CARDS!



I have just met a man who could have given P. T. Barnum aces and kings and still have beaten him at his own racket!

We folks in show business are inclined to think we have a first mortgage on showmanship and it's a great surprise to us to run up against someone else who can twist the tail of the great God Ballyhoo and make it sit up and do tricks.



Ely Culbertson whose card plays are thrilling as Babe Ruth's home runs.

Before calling upon Ely Culbertson I expected to find a professor of Mathematics. Instead, I found a man who thinks in newspaper headlines, knows mass psychology as we showmen think we know it, who took a game of cards and built it into a fabulous industry, who gets more fan mail and has more followers than the greatest of movie stars and who has made his word into law for twenty million people.

Culbertson had just returned from Europe after winning the International Bridge Championship played in London for the Charles M. Schwab Cup. Every day during the tournament the front pages of American newspapers had carried the returns, like box-scores for the World Series. It was hot news! . . . just as hot *to more people* than the outcome of a heavyweight championship. During the tournament there were two short-wave broadcasts from London picked up and re-broadcast over the great NBC red network. It was hot news for Radio and its millions of tuners-in. In addition, almost 400 newspapers throughout the country were running the cabled syndicate articles of Mr. and Mrs. Culbertson while the 600,000 pupils of the 4,000 Culbertson licensed teachers formed the greatest cheering section any sports event ever had.

On Mr. Culbertson's desk were photographs of the scenes at Selfridge's, London's greatest department store, where the match was held. More than 27,000 people paid admission to sit outside a glass enclosure and watch the world's greatest bridge player perform while in the store's auditorium a giant electrical scoreboard recorded every card, play by play. Publicity! . . . yes, publicity on a grand scale, world-wide in scope and front page in results . . . but the touch of showmanship genius lay in the *periscopes*! Yes, they installed a flock of them, like the World War

trench periscopes and rented them out so that the kibitzers in the back rows could look over the heads of those in front and get the thrill of a ringside seat. Surely you saw pictures, hundreds of newspapers published them.

It's amazing what this man can do with the drop of a card. During the Culbertson-Lenz match the whole world was held in suspense for six weeks. Millions, reaching for the milk bottle and the morning paper every day, read that *front page* story of the evening's play in their pyjamas before glancing at the so-called important headlines of a cock-eyed world.

Culbertson has injected that same showmanship into his series of short features "My Bridge Experiences" which RKO-Radio now has ready. Primarily they are comedies . . . and they're crammed with laughs . . . but you get the same suspense and dramatic kick when Culbertson plays a card as you would watching "Queen Bess" nose in, a 20 to 1 shot in the big Futurity. Whether you're a bridge player or not, you'll be on the edge of your seat when Culbertson makes a three-spot turn handsprings and do the work of a quartet of kings.

When you play these Culbertson pictures, go after them as you would your biggest feature. You're picking your own pocket if you don't . . . for this country has a ready-made audience of twenty million players . . . and to those twenty million Culbertson's word is law! They read him, quote him and they'll pay at the box-office to see him. They form



Unable to get ringside seats at the London meet hundreds watched Culbertson play through periscopes. Photo by Wide World Photos

a big chunk of the population you should pull into your theatre . . . and nothing but Culbertson will do it! Bridge is here . . . and there's an old Indiana political maxim that fits the situation, "If you can't lick 'em . . . join 'em".



## Ghost Squawk

One of the local movie scriveners came out with a rightful blast against the practice of movie makers sticking in a star for a couple of sequences just to give the show added star appeal.

One of the blasts included "Broadway to Hollywood," which featured Durante, but which only had a ghost of a glimpse of the Schnozzle.

Nobody benefits when such tactics are used. The public is disappointed, the shows don't gross, and again Hollywood is blamed. The exhibitor should use his head in a case of this kind and protect his interests.

## LETTERS TO THE EDITOR

### Guts Wanted

October 6, 1933.

Editor,  
Jay Emanuel Publications, Inc.,  
219 N. Broad Street,  
Philadelphia, Pa.

Gentlemen:

As an exhibitor and also a theatre-goer I certainly get a kick out of reading raves of certain types of pictures appearing on local screens. It seems that the critics give them raves and when the shows play, they die worse than ordinary program fare.

I am referring to this because of "Berkeley Square," which is a critics' picture and which we can safely call a box office floppo. I do not doubt that a large number of movie-goers will like "Berkeley Square," but I think I am safe in saying that when the returns are in, there will be little or no profit for the theatres playing it or Fox.

It seems a shame that a smart production man like Jesse Lasky can let himself go wild over artistic and directorial successes and fail to deliver money shows to the general mass of theatremen.

Since he has been with Fox he has made "Warrior's Husband," "Zoo in Budapest," "Power and Glory" and "Berkeley Square." I doubt whether the most rabid Fox organization man will try to convince anyone that there is any dough in playing these shows in the majority of spots.

Of course, it cannot be denied that this industry should produce artistic successes to raise the level of the industry, but why exhibitors should be penalized because one production unit overdoes the idea is beyond me.

After all, critics don't make or break a picture. All the rave reviews in the world won't make the coal miners upstate go to see "Berkeley Square," and if they don't there will be a lot of other people who won't go either.

What this business needs is more guts in its shows, pictures that shriek entertainment and mass attractions, not mamby pampy photographic triumphs that whisper to the patrons—"Why don't you try me?"

I hope Mr. Lasky reads THE EXHIBITOR and sees my letter. I think I speak for a lot of exhibitors when I say that he knows how to make pictures with guts but apparently the rave reviews for artistic successes are so sweet that he can't hear anything else.

Come on, Mr. Lasky, deliver us some dough shows. I would appreciate it if you would withhold my name inasmuch as this industry has a habit of misunderstanding sincere and constructive suggestions.

AN EXHIBITOR.

(Ed. Note: Name withheld on account of sincerity of request of exhibitor. These columns are always open to letters to which writer will sign name. Names withheld when asked.)

### On Foreign Premiums

October 11, 1933.

The Editor of the "Exhibitor"  
219 N. Broad Street  
Philadelphia, Penna.

Dear Sir:

A communication is being circulated in this territory by a certain premium distributor in New York seeking to influence premium using exhibitors in favor of foreign-made premiums.

You, as a loyal supporter of the President's Recovery Program, we know will permit us to use your column to correct mis-leading and deceptive information which the exhibitors should have exposed. The readers of your valued publication will be interested to know the following facts:

## United Artists Has a Variety



Shots from "Bitter Sweet," "Henry the Eighth," and one of Charles Laughton are presented.

The total exports of all foreign countries into this country constitute less than 8% of our annual business, yet we permit foreign manufacturers to dump shoddy goods into this country, made by labor that gets 37c a day. This situation is best compared to a small shooting gallery type of theatre opening in the midst of a half dozen legitimate motion picture theatres and charging 10c or 15c admission while the others charge 25c to 40c. You know the results very well.

Attempts to justify the importation of cheap foreign goods from China and Japan (where all foreign premiums come from) are not based on facts. Japan does not owe us any War Debts.

There is no patent on foreign premiums. Any exhibitor can go to New York and buy from a score or more of jobbers and importers any foreign premium deal for 7c or 8c. The "Buy American Movement" started by "The Saturday Evening Post" over a year ago is growing by leaps and bounds, winning the support of Union Labor, patriotic and fraternal organizations, newspaper and other publications and millions of Americans who believe that our first consideration should be the 10,000,000 unemployed in this country and not foreign workers 7000 miles away. As Arthur Brisbane, in the Philadelphia "Record" of October 10th declared, "Unless you buy goods made in America you are spending money to keep some foreigner on a payroll."

We trust you will carry this in the next issue of your valued paper.

Yours very truly,

QUALITY PREMIUM DISTRIBUTORS, Inc.  
DAVID BARRIST.

### Shapiro Replies

Oaklyn, N. J., October 11, 1933.

J. Emanuel Publishing Co.  
Flint Bldg.  
Phila., Pa.

Dear Mr. Emanuel:

I would appreciate the courtesy of your paper in publishing this letter.

It is to be regretted that you permitted in your paper a letter as insolent and impertinent as that written by Herbert J. Elliott in reference to the Fern Rock Theatre. It would have been so easy for you to ascertain the facts and if you then desired to publish that letter you could have, at the same time, published the reply.

### Goldman Praised

William Goldman was praised from the speakers' table of the Delaware Safety Council luncheon at the Hotel duPont, Wilmington, by Walter Dent Smith, president of the Council, for his co-operation and the co-operation of the Wilmington theatre managers in the exploitation of the safety campaign, particularly for the use of the Queen Theatre for a Sunday safety meeting. Lew Black, manager, Aldine, and Benny Seamon, manager, Queen, were invited guests.

Except for the fact that the exhibitors, for whom I have the greatest regard, may not know what transpired and may think that there may be some, even the slightest reason for that letter I would not trouble you or myself by answering it.

What actually happened was that a responsible real estate broker offered the Fern Rock Theatre to me for sale or rent and introduced me to the president of the bank which owned it. The president informed me that the bank was operating the theatre with Mr. Elliott as employee, gave me the information as to the income and expense. According to his information all the income was received by the bank and all disbursements made by it.

I still prefer to take the word of the president of the bank to that of Mr. Elliott, particularly considering Mr. Elliott's action with the Palm Theatre so well known to the trade.

If Mr. Elliott desires to continue further with this argument I suggest that he is to pick three reputable exhibitors and I will be willing to pay any fine which they may impose on me. If he can produce an old lease or, as he claims, he has a new lease with a guaranteed rental.

As per my conversation with the president today he had informed me that Mr. Elliott is still working on a salary and the bank still pays all bills and keeps all receipts, and the above Theatre could be purchased at the price which was offered to me at my last meeting with the same people.

Very truly yours,

DAVID SHAPIRO.

## "The Kennel Murder Case" Is Approaching



William Powell, Mary Astor and a feature cast are current in the Warner show.



# It's personal— but you can read it!

## CLASS OF SERVICE

This is a full-rate telegram or Cablegram unless its designated character is indicated by a suitable sign above or preceding the address.

## WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

## SIGNS

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NM = Night Message  
NL = Night Letter  
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NLT = Cable Night Letter  
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received at

SB 1 97 NL= HOLLYWOOD CALIF 20 1933 SEPT 21AM 3 21=  
COLUMBIA PICTURES CORP= 729 SEVENTH AVE NYK=

I ENJOYED DIRECTING MANS CASTLE MORE THAN ANY PICTURE I  
HAVE EVER MADE AND JUDGING BY FIRST CUT WHICH I HAVE JUST  
SEEN RESULT IS MOST GRATIFYING STOP MANS CASTLE REPRESENTS  
JUST ABOUT THE BEST JOB OF CASTING IN TALKING PICTURES SO  
FAR STOP SWERLING SCRIPT IS GREAT JOE AUGUSTS PHOTOGRAPHY  
SUPERB GOOSSON SETS COULD NOT BE IMPROVED STOP I OWE  
SINCERE THANKS TO SPENCER TRACY LORETTA YOUNG GLENDA  
FARRELL WALTER CONNOLLY ARTHUR HOHL AND MARJORIE RAMBEAU  
FOR MAGNIFICENT PERFORMANCES=

FRANK BORZAGE..



## Heard In

# VINE STREET

Sh! Terrible Jokes  
On Street

MORRIS FISHMAN, well known film salesman, is now connected with Tony Lucchese at Gold Medal. . . . He covers Harrisburg and Williamsport block. . . . Morris reports a growing respect among all exhibitors for Gold Medal and Majestic offerings.

CAPITAL EXCHANGE is now strictly a Gabriel proposition. . . . The Behall end of it is now working on an outside proposition. . . . Irving, Doc, Jack, and Vickey are all feeling well. . . . One of the Harris clan was in the Ledger dog day parade and made out well. . . . If anyone wants an experienced motion picture operator he can get in touch with this office. . . . The applicant will move anywhere.

EARLE SWEIGERT hopped down to Washington for a world's series game. . . . The Manor, Croydon, is back in the hands of its owners. . . . Charlie Perry was pretty busy this week putting on the campaign for "The Bowery." . . . Rialto, West Chester, is closing.

**FIRE PREVENTION WEEK** brought drills and cleaner exchanges along the street. . . . Everyone cleaned up for a change. . . . Jack Greenberg was the fireman in charge for the division.

BEN KASSOY, the Quality premium executive, reports an increased interest in some of the new deals being offered. . . . No progress is reported in the Kensington price situation. . . . Efforts are being made to work out some solution.

EARLE SWEIGERT has been plenty busy these days. . . . Paramount, incidentally, has a load of big numbers waiting to be released among them "I'm No Angel," "Duck Soup," "Way of Love," and others. . . . S-W is still shaking up the managerial list. . . . Local printing companies are believed adjusting their prices. . . . Meanwhile, out of town printers have been trying to cut into the local market. . . . But leave it to the Philly contingent to give the best deals and service.

**AT MASTERPIECE**, attention is being paid to "Her Forgotten Past," with Monte Blue, Henry B. Walthall, Barbara Kent and others. . . . "Secret Sinners" is due in also. . . . "Itchy-Scratchy" has gotten some swell deals. . . . From S-W and Comerford chain among others. . . . Johnny Bachman, Sol Edwards and Edgar Moss hopped over to Pittsburgh this week.

HARRY BLUMBERG, at National Theatre Supply Company, thinks the upturn is here. . . . There hasn't been much building but a lot of renovations are in progress. . . . Also John Ebersson, prominent architect, is in charge of a new renovation division at National Theatre.

**AT FIRST DIVISION**, Al Blofson reports that he has been screening a lot of pictures lately. . . . "The Avenger," "Dance, Girl, Dance" and "Notorious But Nice" are some. . . . After reading those coast rave reviews, Blofson is going to show "Sweetheart of Sigma Chi," a Monogram musical with a cast that includes Mary Carlisle, Buster Crabbe, Charles Starrett and many others. . . . Watch for it. . . . Meanwhile, "Tarzan" played to sensational business here and opened at the Reading Park to a great start.

## Warner Club Members Plan Oct. 29 Dinner

### April Event Expected to Be Surpassed

The Warner Club, composed of all Warner employees of this zone, will hold a get-together dinner October 29.

Members will be allowed to bring one guest.

According to local Warner Club officials, the dinner will surpass even the victorious one of last April, with delegations from all parts of the territory as well as from other Warner Clubs present.

It promises to be a gala event.

### New Hershey Program

What is believed will remain a permanent policy has been adopted at the new Hershey Community Theatre, Hershey, after abandonment for a short period of vaudeville.

J. B. Sollenberger and George Bartels, manager and assistant manager, respectively, have announced the new policy, effective October 5, as follows:

Monday, Tuesday and Wednesday of each week will be devoted to a feature picture, short subjects and organ recitals, with top admission prices 30 cents. Thursday, Friday and Saturday of each week stage shows will feature the programs, which will include a feature picture and orchestra and organ presentations. Former admission prices of 50 and 75 cents will prevail the last three days.

### Mrs. Friedman Dies

Mrs. Julius Friedman, wife of the Forest City exhibitor, and mother of S. L. Rothafel, "Roxy," died this week.

MIKE LANDOW, who has been working late at night in the office of late, says that "Only Yesterday" will top them all. . . . "Saturday's Millions," at the Earle, "S O S Iceberg," at the Stanton, are a couple coming along.

SAM GROSS is having a tough time getting his exchange into top position in the S. R. Kent Drive. . . . Seems as if all the boys have the jump on him. . . . Ben Harris says the Masterpiece westerns have been breaking all records. . . . Jim Clark, the Horlacher chieftain, says his clam bake will take place next spring. . . . O yeh?

SAM DIAMOND certainly can tell some terrible jokes. . . . But his work isn't affected. . . . John Golder was out when we called. . . . Tony Lucchese reports plenty of attention for "The Wolf Dcg," from Mascot. . . . "Curtain at Eight" is due in at the exchange soon. . . . And then comes "The Sin of Nora Moran." . . . Meanwhile, "Sing, Sinner, Sing" and "Important Witness" are working around.

OSCAR NEUFELD, aside from his realty interests, expects the second of the Helber features in shortly. . . . And he has added to the shorts at Peerless. . . . Bill Heenan, his partner, hopped into New York this week. . . . Over at Preferred, Frank Taylor has things humming. . . . Apex Garage is all set for the winter season. . . . Ask them about it.

## "Emperor" Changed

Accounts catering to colored trade are advised that UA is distributing a version of "Emperor Jones" in which the word "nigger" 34 times in the picture, is deleted.

White theatres show the original print.

## Heard In

# WILKES-BARRE

Vaude, Galvin  
Back at Penn

By Mac

THE PENN responded immediately when it returned to a combination of pictures and vaudeville. . . . It's been a long time since standing room was in demand at the Penn or at any other house for that matter. . . . Mention of the return of vaude at the Penn, of course, must be accompanied by a reference to John Galvin's return. . . . John was back at the post he has held for a quarter of a century.

**WE ALMOST FORGOT** to mention that the Penn goes on a split week policy with the new arrangement. . . . "Lady For A Day" brought Al Cox at the Capitol some of the best business he has had in a long time. . . . Comerford art shop did some exceptional work for Al in connection with "Too Much Harmony." . . . Photostatic enlargements attracted considerable attention, taking the town by surprise.

THERE WAS a report during the week that Irem Temple itself may go in for pictures in its beautiful new auditorium, giving the central city houses something else to think about in addition to the NRA.

**ALHAMBRA**, one of the small houses in the central city, has returned to a full schedule. . . . House has been open only Fridays and Saturdays. . . . Under the new policy, there will be three changes weekly, Monday, Wednesday and Friday.

### Harrisburg State Opens

Re-opening of the State and change of policies at the Colonial and the Victoria, Harrisburg, has been announced by C. Floyd Hopkins, manager of the Wilmer and Vincent interests.

Expressing hope that the State would be reopened before the end of September, Hopkins stated that plans call for a return of the theatre's old policy of presenting four or five acts of vaudeville and a feature picture.

## Chicago Scale

Chicago cashiers are now working under code wages.

One inde chain is paying 35 cents an hour for cashiers; 25 cents an hour for ushers, and 35 cents an hour for watchmen.

This should serve as a guide for local showmen.



# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Stanley Vote

Stanley Theatre is sensing public reaction to bills.

Patrons are urged to fill out post cards asking opinion on types of motion pictures, stage shows, combined stage-screen show or all-picture program.

Individual tastes as to comedy, drama, melodrama, spectacle, stories of young love, married life, personal appearance of stars, spectacular revues, all-star vaudeville are asked.

House will probably gauge future policy from returns.

## NRA Rivalry Hot in Wilmington March

Three theatre organizations, Warners, Loew's and DeFiore's Park, were represented in the NRA parade in Wilmington, October 3. Floats of Warner's and Loew's outfits each won prizes.

Manager George Jones, Loew's, was out to win first prize, having brought down a swanky float used in the New York NRA parade on which five thinly clad blonde girls posed. However, Lew Black and Berny Seaman got busy the morning of the parade and put up a float that compared well with the Loew's outfit. They had the following characters represented on the float: Tarzan, Mickey Mouse, "Gold Digger," Mary Pickford, cameraman, Tom Mix. Ushers in their new winter uniforms headed the float with the assistant managers, John Parker, Arcadia; Edward Debeny, Aldine, and W. C. Highfield, Queen, leading them. Whole Warner outfit also got position in the rear of a 24-piece band. Jack Flynn was down to see the parade. A. J. DeFiore, his four ushers and two cashiers and his young son, Robert, aged 5, dressed up like a cowboy marched in front of a sedan, decorated with Park theatre and NRA signs, and occupied by Mrs. DeFiore and projectionists.

## Spink's Short Plug

Charlie Spink, at Fay's, dressed up an empty window near the theatre to plug the Silly Symphonies and Mickey Mouses, which play the house alternately.

Copy tells the folks that the two shorts alternate. There is a mechanical figure there as well.

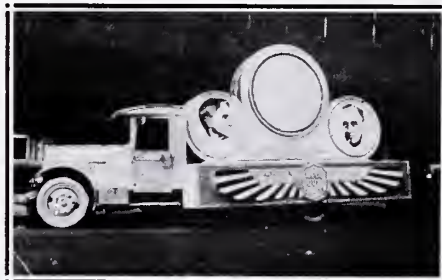
## School Rule

Local exhibs point out that the local school district's rule against distribution of plugs for movies in schools seems unfair when some pictures are so well adapted to school co-operation.

Most exhibs do not ask co-operation unless the picture is worthy.

Same situation doesn't exist in out-lying spots.

## N R A



Comerford houses in Wyoming Valley have gone NRA in a big way. Head of the Comerford theatres was among those present at the Wilkes-Barre and Plymouth theatres, reviewing the demonstrations and speaking for the newsreel.

Through Al Cox, Comerford's hustling manager, Capitol, Wilkes-Barre, arrangements were made to shoot the parade and show it on the screen of the mammoth Public Square house as well as in the smaller houses later. Float of the Comerford theatres, pictured above, was designed and built by John J. Reilly, Comerford art shops, Wilkes-Barre. It shows M. E. Comerford and President Roosevelt at either side of the announcement, "Comerford Theatres 100% NRA."

## News Flashes

Special window cards resembling the news flashes seen in cigar store windows, made their appearance when "Bureau of Missing Persons" played the Capitol, York, and heralds exactly like them, but printed on paper, were distributed.

## No Bally

New Rialto, Wilmington, burst out with first run Fox and a flag over the marquee, announcing it was the home of Fox films, with first run prices of 25 in the afternoon and 35 in the evening.

Only advertised notice appeared in the Sunday "Star," and with this unusual box notice within the "ad": "We beg to advise our patrons to keep this programme. We do not advertise in any other paper." On Thursday, strange to say, an advertisement appeared in "The Evening Journal" and "Every Evening," with a one-paragraph reader. This "ad" also boasted "First Showing in State."

## Whitman Uses Ferries

Walt Whitman Theatre cashed in on the ferry commuting trade when house planted a fellow in a rowboat near the Camden end of the ferries plugging the Fox shows at the house. First time it was done, old timers say. Fellow sat in a boat bearing a banner plugging the house and shows, and it drew comment Couldn't help be seen.

In addition Sam Varbalow put a sandwich man at 6th and Race, here, plugging the bus and auto trade.

## For "Missing Persons"

"Bill" Gallagher, manager, Warner's Arcadia, Wilmington, finally issued a tabloid form flier, newspaper style, with several stories about missing persons of Wilmington, taken from old newspaper and police files, for the "Bureau of Missing Persons."

**OUR WE DO OUR PART**  
**Code is Efficiency** 

WE pledge all our resources that every exhibitor in our territory get the best service. To that end we are constantly seeking to better our equipment, our method of doing business, our every department

SERVICE FOR SHOWMEN

**NEW JERSEY MESSENGER SERVICE**

MEYER-ADLEMAN

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LOC. 8787

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## “Bowery” Gets Big Sendoff in Harrisburg

“The Bowery,” which opened a week’s run at Loew’s Regent Theatre, Harrisburg, October 13, was exploited to the limit of the ability of Manager Charlie McLeary and his assistant, Bob Etchberger.

One of the main attractions was an old-fashioned hurdy-gurdy, which appeared in the streets, playing popular airs of the Gay Nineties, for three days prior to the opening of the picture and the first two days of its showing. A monkey, dancing at the end of a chain held by the organ grinder, gave the desired atmosphere.

Other street attractions included two plump maidens clad in the attire of Bowery girls—balloon sleeves, bustles and all. On each of the heavy white stockings they were appeared the words, “See ‘The Bowery’ at Loew’s.” A song truck traversed the city streets a day prior to the opening and for three succeeding days.

During the week preceding the opening, Loew patrons were attracted by banners at advantageous points throughout the theatre and stenciled signs covering the stairways.

At a high school football game on the Saturday preceding the opening of the picture, several thousand heralds, called “Loew’s Bowery Gazette,” were distributed. These heralds were copied after the old, popular “Pollee Gazette.” A fleet of Penn-Harris Taxicabs carried bumper cards for a week prior to the opening and during the entire run of the picture. A feature of the exploitation was a newsboys’ parade over city streets to the theatre Saturday morning when they were the guests of Manager McLeary. In addition to this splendid exploitation, Manager McLeary ran an art contest for the kiddies in connection with Walt Disney’s masterpiece, “The Three Little Pigs,” which opened for a week’s run in conjunction with “The Bowery.”

Children were invited to draw the three little pigs of story-book fame on which the Disney picture is based. These drawings were posted in the lobby of the theatre. Patrons of the theatre cast ballots as they entered the theatre. From these ballots the winners were determined.

## Black vs. Jones

Lew Black, manager, Aldine, Wilmington, thinks he has at last stole a march on his rival, George Jones, manager, Loew’s Parkway, in “reaching” the high school students. Heretofore due to the proximity of Loew’s to the high school, Jones has always managed to land theatre notices or fliers within the school. Now Lew is completing negotiations for a deal with the high school athletic association whereby he prints 5,000 football score cards, bearing theatre advertisements, and has them distributed among the students of junior and senior high and Warner school.

## “Footlight” Smash

Warner Brothers’ ad department has brought forth what may be considered the top accessory and paper layout of the season for “Footlight Parade.”

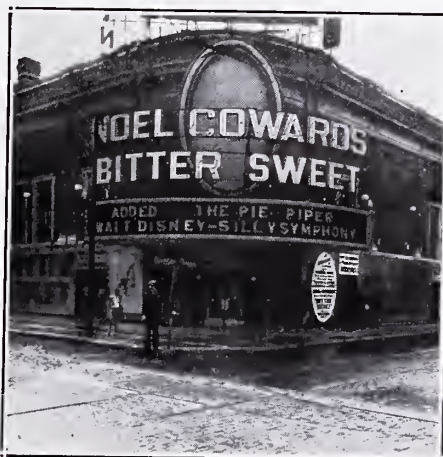
This department, from contact with exhibitors, knows at least one exhibitor who has already given indication of increasing playing time because the sales aid layout was so rich.

Drop in at the 2nd floor of the Warner Building and see as strong and punchy a layout of sales aids as ever was seen. And the press book sets a new high. The Warner advertising department deserves a hand for giving a healthy assortment at fair prices.

## Public Demand

Hunt’s Century Theatre, Audubon, N. J., operated by W. D. Hunt, is within short automobiling distance of the homes of a great number of the employees and officials of the RCA Victor Company. A short time ago, it was suggested to Hunt that if he would install Photophone High Fidelity equipment the improved sound would draw much larger audiences. Hunt made the change.

## Plugging “Piper”



Front of the Aldine showing the splendid electric light billing devoted to Walt Disney’s Silly Symphony “The Pied Piper.” “Bitter Sweet,” the feature, is also being distributed by U. A.

## For “Missing Persons”

For “Bureau of Missing Persons” at the Victoria Theatre, Harrisburg, Manager Jack O’Rear had a poster display in the lobby which created unusual interest. It consisted of police “fliers” or photographs with descriptions of missing persons for whom police are searching. Maj. Lynn G. Adams, Superintendent of the Pennsylvania State police, co-operated.

## Dress Tieup

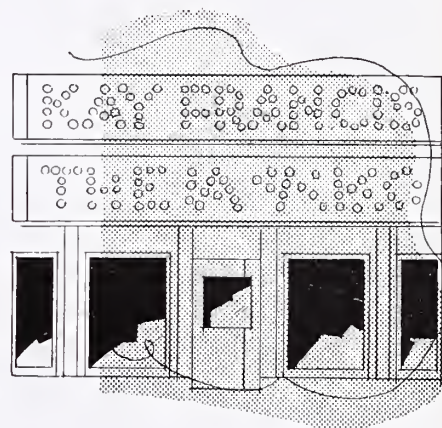
Harrisburg’s leading department store and Manager Charles McLeary, Loew’s Regent Theatre, Harrisburg, are co-operating in a newspaper advertising plan.

In a quarter-page ad, appearing in all Harrisburg newspapers, is a cut of the motion picture actress playing the leading role in the feature picture running at Loew’s. The store announces that it has in stock a “faithful copy” of the frock or other clothing worn by the actress.

## In Programs

At the opening wrestling exhibition of the fall and winter season at Zembo Mosque, Harrisburg, Nick Todorov, former assistant manager, Loew’s Regent Theatre, Harrisburg, distributed among the 1500 fans a publication entitled, “Wrestling News.” In addition to wrestling notes, the sheet carried a number of ads, including those of the Colonial, Victoria and Loew’s Regent Theatres, Harrisburg.

# Don’t darken your theatre



**M**IGHT as well darken the front of your theatre as never let the public know through advertising what stars are appearing, what film is featured.

No excuse any longer not to advertise, when only 30 cents a day gives you a two line listing in the Amusement Directory that all Philadelphia and surrounding territory is reading and using as their daily guide to what movie to attend.

Longer listings, 15 cents for each additional line. First and only complete amusement directory. To insert your ad, just call

# PHILADELPHIA RECORD

CLASSIFIED DEPARTMENT  
W A L N U T 2 3 0 0



## Full Speed Ahead



Emanuel Cohen

Now that Paramount has sufficient cash surplus, according to Ralph Kohn, treasurer of the corporation, to finance its productions for the 1933-34 season without borrowing a dollar, one is tempted to query how come? However, the speedy recovery of the corporation is not due to miracles, but to the common sense business methods of many men, among them Emanuel Cohen, vice-president in charge of production.

Cohen is just a quiet spoken, mild mannered man, with a particular aptitude for business. So strong is this business trait, that for the year and half he has been at the helm, he has not found time to grant one single interview. And when one finds out that he is at his desk in the studio at nine in the morning and often doesn't leave until seven or eight o'clock, one can rightly say that he uses that palatial palace merely as night's lodging. He is all business. It was he who built up and organized both the news reel and the shorts departments of the company in such a way, that he showed production ability. Adolph Zuker put Cohen in full charge of the feature production department. What he has done with this new assignment, in addition with his other duties, is best described by the fact that the company is now on a paying basis.

Cohen is a firm believer in the NRA. It is his claim that the code will undoubtedly help the picture business. Already, he pointed out, that this was in evidence in the increased business at the various theatres over the country. People are finding work to do and are earning money under the new working conditions. This, coupled with the shorter hours for all, leaves people with more time on their hands.

In less than a year Cohen reorganized Paramount's production department, with the result that he saved the company \$6,000,000. With this reduction came a tremendous improvement in quality. Recent report of the trustees showed that the company's cash position had improved more than \$3,000,000.

Among the things that he accomplished, in the reorganization, were the building up of the

## "The Sweetheart of Sigma Chi"



26 Sigma Chis took part in Monogram's "The Sweetheart of Sigma Chi." Buster Crabbe, Mary Carlisle, Charles Starrett, Florence Lake and Ted Fio-Rito and orchestra have leading parts in the musical special.

## National Takes Exhibitors

National Screen has taken over Exhibitors Screen Service accounts. National Screen Service is now serving Exhibitors Screen Service accounts as well as its own in the matter of trailers.

morale of the entire organization. He provided for the freeing of the creative minds, in the production department. This brought about individual enthusiasm among the directors, writers and players.

He organized an editorial board and production staff. On the board were: A. M. Botsford and Russell Holman, both of whom had been with Paramount for years; George Palmer Putnam, publisher; Merritt Hulburd, former associate editor of the *Saturday Evening Post*; Jeff Lazarus, for years in the theatre end of the industry. No material today is a possible purchase until it is passed upon by this board. The buying of stories has become a company matter and not an individual one as heretofore. Even the story board cannot purchase. That power lies with the production staff, which Cohen personally supervises.

Every detail of the industry is arranged for well in advance, with the result that there is little wasted time, once the shooting of picture is under way. Directors are given free reign once a picture has been chosen. It is up to them.

And with Paramount producing at ace speed, exhibitors should bear in mind that the days of theatre acquisitions are over.

## Heard In

**WILLIAMSPORT**  
Business Picks  
Up Here

NEW HIGH RECORDS for the past few years are being recorded at the Rialto and Capitol. . . . Both houses have been packing them. . . . Keystone and Park also report a steady increase in business. . . . Keystone will be used for annual newspaper cooking school this year. . . . Comerford is planning to build a new theatre at Milton. . . . He will have the present torn down and the new one built on the same site. . . . Rialto has joined the Capitol in offering lower prices for balcony seats. . . . New prices for balcony now in effect are 15 in the afternoon and 25 at night. . . . Main floor sells at 25 and 40.

CAPITOL made use of the county fair, held about 25 miles from the city, to do some circus in that section. . . . Use of the small neon co-operative signs by the Capitol seems to be widespread as merchants all over the city are using them. . . . Seems to have struck popular favor here.

## Met RCA

Met Theatre, seating 4,000, has been equipped with new RCA Victor High Fidelity sound apparatus. House has been taken over by the Lulu Temple, Ancient Arabic Order Noble of the Mystic Shrine.

## "The Avenger" Is On Its Way Here



Adrienne Ames, Ralph Forbes, Claude Gillingwater and others appear in "The Avenger," from Monogram. Ed Marin directed.



## Heard In

## T R E N T O N

Autumn Festival  
of Hits

LINCOLN AND TRENT won considerable attention with lavish lobby displays terming it an Autumn Festival of Hits. . . . Trent has steadily increased patronage due to the "pop" scale of prices. . . . Capitol boosted prices with 60c as the top and business was not so brisk.

STATE AND ORPHEUM remain closed despite lobby announcements that houses would be opened weeks ago. . . . George B. TenEyck, former operator of the Orpheum and Gayety theatres, plans to open a restaurant. . . . The Palace (RKO) remains closed.

## Corporation Applications

Colonial Amusement Company, Inc., Phoenixville; to own, operate and lease motion pictures; Lewen Pizor, Jennie Pizor and Rosalie Coane, all Philadelphia, and Herman Coane, Phoenixville, incorporators.

Northampton Theatre Company, Inc., Philadelphia; to operate and control a theatre; James P. Clark and Jack H. Greenberg, both Philadelphia, and Dorothy Dennis, Stonehurst.

Lyric Theatre Minersville, Inc., of Minersville; to own and lease motion pictures; Lewen Pizor, Dorothy Pizor and Ruth Pepper, all Philadelphia.

Brunswick Theatre Corporation, 2011 Frankford Avenue, Philadelphia; to establish, maintain and control a theatre; Sadie M. Morris, David Wachtel and Anna Rosenthal, all Philadelphia.

Berwick Theatre Company, Scranton; conduct of theatres; T. L. Hoban, Ann Coleman and L. F. Casey, all Scranton.

## "The Wolf Dog" Is On Its Way



Boots Mallory, Rin Tin Tin, Frankie Darrow and a headline cast are seen in the Mascot serial, distributed by Gold Medal, and one of the best serials yet released by that company.

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POSTERS, INSERTS,  
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OF ALL FILM COMPANIES

AT YOUR SERVICE  
DAY AND NIGHT

SIMON LIBROS

GEO. H. KLINE

OSCAR LIBROS



## Heard on Vine St.

Two exhibitors stood on the street corner and discussed the difficulty of getting passes for the Locust, where "Berkeley Square" is playing.

"It must be doing good business," said one.

"Maybe they don't want us to see it before we play it," said the other. Maybe.

## Exhibitors Don't Want Arbitration, It Appears

### Upstate Folk Think "You Chase Me" Tactics Easier

Reports from a few spots upstate indicate that arbitration isn't a welcome factor in this business.

The upstate theatremen don't like the idea of hiking down to Philly for arbitration cases, and what is more surprising, don't want any new contract. Furthermore, they don't like to reveal, before the board, what deals they have been getting.

The exhibits in question would rather adopt a "Sue me" attitude in question of disputes. They feel that they would have a better chance in courts in a lot of cases, and at any rate, it would prove inconvenient for the exchanges as well.

This business is certainly hard to figure.

## Monogram Has Four Specials in New Lineup

### Several of '33-'34 List Already Completed

Monogram announces twenty pictures for production the season of 1933-34.

Pictures on the current program will be based on popular magazine stories and successful books and will have two or more well known players in the cast. Four will be specials.

New Monogram program will consist of the following pictures:

"The Avenger," based on the novel by John Goodwin with dialogue by Tristram Tupper. Ralph Forbes and Adrienne Ames are featured. "Broken Dreams" from Olga Printzlau's story "Two Little Arms," directed by Robert Vignola. Cast includes Randolph Scott, Martha Sleeper, Beryl Mercer, Joseph Cawthorn and Buster Phelps. "The Sweetheart of Sigma Chi," based on the famous song is Monogram's first musical romance and was produced with the aid and approval of the Sigma Chi fraternity. Twenty-six Sigma Chis appear in the cast, headed by Buster Crabbe, who plays the lead. Mary Carlisle, Charles Starrett, Florence Lake and Ted Fio-Rito and his orchestra take part.

## "Flaming Gold" Is a Man's Picture



Mae Clarke, William Boyd, Pat O'Brien are in the RKO release.

### Heard In

## Y O R K

"What Price Innocence" Goes Over

CLEON MILLER started way in advance of the opening to map his exploitation on "What Price Innocence," when he played at the Capitol. . . . Planned a preview for two days in advance of the opening in order to secure endorsements from local clergymen, physicians and others prominent in the city's business life. . . . Recognizing that the picture needed a plug

Now in production at the studio is "Sixteen Fathoms Deep," featuring Sally O'Neill and Creighton Chaney.

Other pictures scheduled by Monogram for production this year will be "Woman's Man" from the story "The Great God Fourflush," by Adele Rogers St. John, to be directed by Phil Rosen; "Mystery Liner" from the "Saturday Evening Post" story, "The Ghost of John Holling," by Edgar Wallace; "Numbers of Monte Carlo," from the "Collier's" story "Numbers of Death," by E. Phillips Oppenheim, to be directed by Phil Rosen; "The Loud Speaker," an original story of the Radio Broadcasting Studio by Ralph Spence, author of "The Gorilla"; "Money Means Nothing," adapted from the play "The Cost of Living," by William Anthony McGuire, author of "The Kid from Spain"; "He Couldn't Take It," Albert Payson Terhune's famous "Saturday Evening Post" story, "The Right Man"; "Happy Landing," an original story of the air border patrol by Stuart Anthony; "The Moonstone," famous detective novel by Wilkie Collins; "Sensation Hunters," Whitman Chamber's novel of a college girl stranded in Panama with Arline Judge, Preston Foster and Kenneth MacKenna; "The Woman in White," from the famous detective novel by Wilkie Collins; "City Limits," by Jack Woodward; "Derby Day," by Tristram Tupper, author of "The River," to be directed by Phil Rosen; "King Kelly of the U. S. A.," by George Bertholon and Howard Higgin; "Beggars in Ermine," by Esther Lynd Day; "Jane Eyre," celebrated novel by Charlotte Bronte and "Manhattan Love Song," a musical based on the novel by Cornell Woolrich. "The Sweetheart of Sigma Chi," "Jane Eyre," "Beggars in Ermine," "King Kelly of the U. S. A." and "The Avenger" are designated as specials.

hold up in York, he had printed two kinds of heralds, one appealing to the mothers to send their older children to see the picture and the other informing the young men and young women of the city they cannot afford to miss it. . . . In addition he arranged with a local chain of 14 stores to imprint two sizes of bags used with an "ad" on the picture. . . . He topped it off with a doubled advertising budget on the picture, and posted single sentence endorsements of the picture on a three sheet in front of the theatre, after the special preview, held on the morning of the opening day.

SYLVANIA, New Freedom, is being used for NRA meetings when it is not operating. . . . Through a tie-up with local merchants who are distributing coupons, fifty table lamps are being awarded at the Strand and Capitol theatres. . . . The York County Fair didn't catch Miller napping.

WITH THE PASSING of summer many of the little theatres scattered throughout the county are either reopening after being closed entirely or are enlarging on their operating schedule. . . . Latest to be added to the list was Glen Theatre, Chalmers F. Sechrist, manager, which was closed entirely. . . . Admissions at the York Fair, one of the largest in the state, were reduced this year. . . . October picture harvest is in full swing here and Cleon Miller has done himself proud by his artistic means of calling the celebration to attention.

### Eberson Heads Service

National Theatre Supply Company has placed John Eberson in charge of the new Theatre Reconstruction Studio. Aim is to tender theatre owners a unified remodeling service and advice covering the practical rearrangement, artistic decoration, improved sight lines, and correct accoustics of their theatres.

## "Midshipman Jack" Is a Naval Attempt



Bruce Cabot, Betty Furness, Frankie Albertson may be seen in the Radio picture.



## Columbia Has Some Names To Sell



Wallace Ford, Mary Carlisle and Helen Twelvetrees are starring in forthcoming Columbia pictures.

### Heard In

## LEHIGH VALLEY

Andy Anderson  
Makes Out Well

By Jack

ACCORDING to Northampton County court news Columbia Pictures Corporation of New York City has started proceedings for the collection of a claim of \$3,230.30 from J. C. Beilin, individually and trading as the Palace Theatre. . . . New policy at the Colonial went into effect October 2 with the doors opening at 12.30 and 6.30, thereby permitting two complete shows each afternoon and evening. . . . Nile, in the same black and but a few doors west, is running one matinee and two evening performances. . . . Stage appearances of "Buddy", movie-star dog from Hollywood were postponed.

ANDY ANDERSON isn't letting Lehigh Valleyites forget that the New Roxy (Northampton) is a new enterprise under new management. . . . During the month of October is mailing numerous courtesy invitations throughout the territory. . . . Accompanying letter expresses the anticipated pleasure of meeting guests personally and the amiable Andy is doing lobby duty in a big way. . . . For "Peg O' My Heart" hand bill folders portrayed a large heart with a small semi-loose door with the caption, "Peg and Michael will open the door to Your Heart."

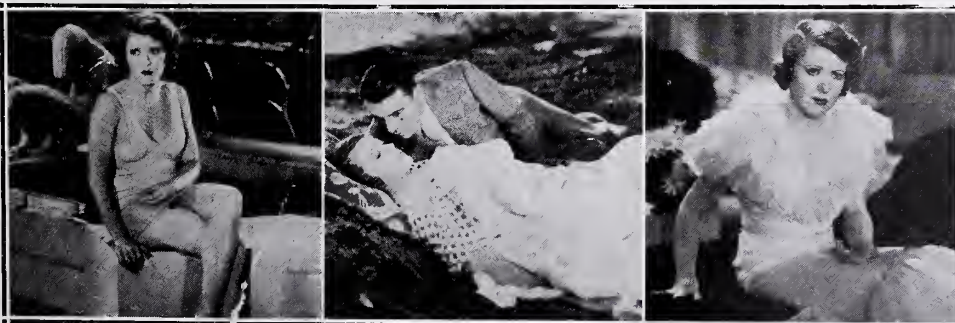
## Raps Blue Laws

Enthusiastic over the progress made in President Roosevelt's national recovery program, vice-president Jack Cohn of Columbia Pictures advanced the theory that employment and consumer consumption can be materially increased through suspension of blue laws. He says these are responsible for closing theatres on Sunday in many parts of the country, and also for other regulations restrictive to trade.

GEORGE C. MEESER brightened up things at the Broad Street, Nazareth, with a display of fifty beautiful table lamps. . . . A dozen local merchants and business establishments are the sponsors of the Broad Street Theatre Merchants' Campaign. . . . Royal is still dark. . . . Beer drinking contest went temporarily flat, but hopes are still brewing for a later date.

THREE COMPLETE ROWS of ultra modern opera chairs have been installed in the Boyd, Easton. . . . Like those at the Globe, Bethlehem, and Embassy, Allentown, they are wider than the standard chairs in use, and as an innovation of the Boyd Enterprises, Inc.

## "Female" Presents a New Chatterton



Ruth Chatterton and George Brent may be seen in the Warner show.

## Sunday Injunction

A preliminary injunction restraining the Huntingdon County commissioners from printing and distributing ballots in the county for a referendum on the Sunday Sports Act, passed by the 1933 Legislature, was granted September 30 by Judge Thomas F. Bailey, Huntingdon.

October 23 was set as the date for a further hearing to determine whether the injunction will be made permanent. Arguments were not heard on the preliminary order, which was granted on petition of officers of the Huntingdon County Sunday School Association.

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OLDEST DELIVERY SERVICE

**O**NLY CAPABLE, BONDED  
DRIVERS ARE USED

**R**EGARDLESS OF RAIN OR SNOW  
DELIVERY IS PROMPT

**L**EADING EXHIBITORS HAVE  
BEEN CLIENTS FOR YEARS

**A**FTER 15 YEARS IT STANDS  
WITH UNEXCELLED RECORD

**C**COURTESY HAS BEEN A  
DOMINANT PRINCIPLE ALWAYS

**H**EAVY INSURANCE COVERS ALL  
DIVISIONS OF THE BUSINESS

**E**VERY EFFORT IS ALWAYS MADE  
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**R**EAL SERVICE HAS BEEN  
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BALTIMORE



## Settlement Looms

Vine Street rumors report a settlement looming in the case of Victoria Amusement Company against various film companies.

Reports indicate that a satisfactory deal is being worked out.

## Heard In

### CROSSTOWN

Sally Rand  
At Earle

WITH SALLY RAND, the fan dancer, at the Earle, the whole town has been agog. . . . Leave it to Artie Cohen to sell the fan damsel aplenty. . . . Ben Serkovich, the demon p. a. also is handling the World's Fair sensation. . . . Pete Maggazu has the McTague, Coal-dale. . . . Andy Andersen is managing the Roxy, Northampton.

MET opened after a big bally. . . . So has the Orpheum. . . . So has the Rivoli, West 52nd Street. . . . Exhibitors are still looking for houses to operate. . . . Aimee McPherson was no box office smash here, either. . . . Philkino Theatre is still open.

SHILLINGTON is open again. . . . John Krinsky, of "Emperor Jones" fame, flew to Philly for the opening. . . . M. E. Comerford is chairman of the state recovery board. . . . Mike O'Toole is secretary. . . . Publicity men have been busy. . . . Metromen are getting set for the opening of "Dinner At Eight" at the Chestnut.

MORT BLUMENSTOCK was a visitor at the local Warner offices. . . . M. E. Comerford has been appointed member of the M. P. T. O. A. code group to which members may go for industry code information.

EUROPA had a world premiere of French film "Two Orphans." . . . With Moe Verbin closing the box office for a couple of hours to lend more dignity to the opening. . . . What with "Footlight Parade," "Bowery," coming into town, the box offices should bulge.

LUKE GRING is making out nicely at the Erlen. . . . Lloyd Seiber has been a busy man these days at the State. . . . So has George Fishman at the Roosevelt. . . . Masterpiece has some new westerns in. . . . If theatres demand the open air type of entertainment. . . . Jack Ross is at the Ogontz. . . . Al Blumberg has been at the Stanton. . . . A. Klein is at the Logan. . . . Steve Barutio is at the Strand. . . . When a "feeler" got into action at a local theatre, the police did, too.

W. AND V. are going vaude. . . . State, Harrisburg; Capitol, Reading, and State, Allentown, are getting flesh. . . . Roland Young had a lot of interviews when in town. . . . These might be used to plug current Young pictures. . . . Jack Hess is with Majestic on the coast.

SOCIETY OF MOTION PICTURE ENGINEERS meets this week in Chicago. . . . Max Kuperstein's family has moved here. . . . He's at the Earle. . . . J. M. Brennan's Jersey division came in second in the RKO theatre drive. . . . "Three Little Pigs" is setting new records for repeat runs. . . . Both the Locust and Stanley went for it. . . .

## Two Film Men Mourned

Two film men passed away during the last fortnight.

Harry Savage, Atlantic City exhibitor, died recently while Ben Sugarman, formerly a salesman, also passed away after a long illness.

Death of both men came as a shock to the industry for they were both very well known.

Savage, owner and operator of the Aldine, died October 5, aged 55. Born in Virginia, Savage came to Atlantic City 30 years ago, and after four years as an employee of the AC gas company, opened the Elite, a small picture house, on the site of the present Earle. Four years later, with R. W. Brown as partner, he took over the Royal, now known as the Aldine, assuming sole control shortly after. Eleven years ago he retired when John Fischer took a ten-year lease on the house, but got back into active harness at expiration of the lease last December. He leaves a widow, a son and a daughter. The son, U. Franklin Savage, will continue to manage the Aldine.

And others are following. . . . Joe Conway, at the Egyptian, repeated it months ago. . . . Give him credit.

ROTHROCK AND RUBINSKY have the Tremont, Tremont. . . . I. Zatlín is buying for the Castle Theatre Corporation. . . . Mrs. Feldman has the Susquehanna. . . . Jack Cohen is buying and booking. . . . Fred Burgard has the Muncy Strand. . . . Lyman Medes is operating the Laurel, Laurel Springs. . . . Schlaifer and Segal have the Dixie Rose, Manayunk. . . . H. Allen has the Wyalusing, Wyalusing. . . . George Kilpatrick has taken the Main Street, Phillipsburg. . . . Comerford interests contemplate a new house in Milton. . . . Bijou has been razed. . . . W. E. Schmidt is operating the Temple, Berwick, with a legit policy for the Palace.

NINETEEN YEARS AGO. . . . American Feature Film Exchange moved to larger quarters at 251 North 13th Street under direction of A. P. Lombard, proprietor. . . . Metropolitan Opera House Company was suing Philadelphia Central Amusement Company for five months' rental and electric light bill for use of Metropolitan Opera House, Broad and Poplar streets, amounting to \$29,819.79. . . . 40th and Market Streets was near completion. . . . Judge Martin, in Common Pleas Court, No. 5, handed down a decision sustaining validity of act of June 11, 1913, creating State Board of Censors. . . . Judge Martin declared it purely an exercise of police power of the State enacted to conserve morals and manners of the public, and as such its purport was within the scope of legislative authority.

## GUEST COLUMNIST

White Shoes  
Still Here

BEAU BRUMMEL Sam Frank of Ham-monton refuses to admit that summer is on the wane. . . . He still wears those white shoes.

SEEN at the Stanley enjoying the evangelistic Aimee, John Herlacher and wife. . . . We never knew they were revival enthusiasts. . . . Aimee, incidentally, didn't do well here. . . . A lot of the Vine Street boys intended to drop down to see Sally Rand at the Earle. . . . Just professional interest, of course.

WILBUR GRANT, attached to the S-W forces here, went to Albany and came back with his Mrs. . . . He was given a dinner while in the Capital City.

## Heard In

### LANCASTER

Autumn Atmosphere  
Apparent Here

MANAGERS of the Lancaster houses of Warner Bros. are adding a bit of atmosphere for the fall season. . . . Lobbies of the houses are decorated with corn fodder and pumpkins. . . . Theatre managers are still talking about "Strangers Return" and "What Price Innocence." . . . There's a bit of romance in local theatre circles. . . . Leon Barton, newspaper contact man for the Warner houses, and Miss Jennie Wagner, former newspaper woman, were married recently.

FULTON OPERA HOUSE, one of the oldest theatres in the United States, has been redecorated inside and out. . . . Theatre bears the name of Robert Fulton, inventor of the steamboat and behind its walls the Conestoga Indians made their last stand.

## May at Imperial

Harry May, assistant and acting manager, Wilmington, for several years, has at last stepped up to managership, having been transferred to the Imperial here. May was assistant to Lew Black, Aldine, Wilmington, when transferred. Prior to that he was acting manager at the Arcadia for a time. Edward Debeny steps into his shoes at the Aldine.

## Eddie Cantor Will Be Here Soon



Some scenes in connection with "Roman Scandals," with Eddie and Ruth Etting, Rubinoff and a shot from "The Bowery." UA distributes.



## Heard In

# SCRANTON

M. E. Comerford  
Very Busy

M. E. COMERFORD busier than the proverbial one-arm paperhanger. . . . Chairman of the N. R. A. board in northeastern Pennsylvania territory, film magnate confers with hundreds of people in all walks of life day and night. . . . Robert Sternberg, who served as district manager in the Pottsville-Wilkes-Barre territory under the Paramount district managerial reign of George C. Walsh, reached into Scranton for two competent managers to guide

the destinies of Boston, Mass., palaces of amusement. . . . Jack Goodwin, popular skipper at the Ritz, has deserted this sector to assume the important post as manager of Scully's Square Theatre, Boston. . . . Accompanying Goodwin to Boston was Eddie Dowling, who resigned the manager's position at the Granada, Olyphant, to become head of a Boston film center. . . . Eddie Murtaugh, one of the first young men to come here when Paramount took over the Comerford houses, succeeds Goodwin as Ritz manager. Leaves the Bell, suburban East Scranton picture house, to boss the Ritz.

RALPH FRITZ, who served as assistant to Dowling at the Granada, has been promoted to the manager's job. . . . Jack Moran, assistant to Goodwin at the Ritz, stays on as first assistant to Manager Murtaugh. . . . Old Gem theatre, South Scranton, has been converted into a night club. . . . Another bit of stiff competition will be the Scranton "Times" big industrial exhibition at the Watres armory. . . . Motion pictures, special R. C. A. talking and musical features, dancing all combined to cut down attendance at picture houses. . . . Vaudeville has returned to the Capitol with a great big bang, and Edgar Simonis, hustling manager, is all smiles. . . . After a lapse of five months boxing returns to Town Hall, the programs changing from Monday to Friday evenings in a bid for additional patronage. . . . Understood that the Comerford organization has signed a new lease for the Masonic Temple auditorium, beautiful center with a seating capacity of 1,900, for road legitimate attractions. . . . Bill Cosgrove rates the title of being the best contact man in the Comerford forces. . . . The Strand manager is out hustling new subscriptions in the Scranton Y. M. C. A. membership drive and he is putting his shoulder to the wheel in putting the Scranton Kiwanis football game between Bucknell and Western Maryland over in a financial way. . . . Columbia's "Lady For A Day" scored heavily at the Strand.

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### Don't Overlook It

There are a few pictures coming through that may be made to look like real box office gems.

Trouble is that some of the shows are lost in the shuffle and don't appear to be valuable until the exhibitor plays it.

One of these is "One Sunday Afternoon." Show doesn't shape up as much but is real audience entertainment. Smart showmen will catch it before playing it and get the most out of it.

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Many theatre owners weigh the matter of Safety as it suits them. **PLAINLY THIS IS ALL WRONG.** In Safety there is no half-way measure with the Public. The Public would not consider it safe if you decide to do without a Serviced Safety Device on your projectors. The Public would think with horror if you tried to economize by buying Safety equipment without a service, and the fact that, in your theatre, the Public has not yet inquired as to the measure of Safety that you are giving them—**THAT DOES NOT MEAN THAT THEY CAN BE DECEIVED.**

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## Heard In

## U P - S T A T E

"Bowery" Has  
Monkey Trouble

IT WAS FOUND NECESSARY, while inspecting the State Theatre, Harrisburg, in anticipation of its re-opening in the near future, to repair the organ. . . . Friends of C. M. Gible, now selling automobiles, hope his sales have not been so great that he will refuse to return as pilot of the State. . . . While in Philadelphia C. M. visited our old friend and admirer, "Don" Ross, former manager, Loew's, Harrisburg, at the Aldine Theatre. . . . Charlie McLeary had a heck of a time to find a hurdy-gurdy for use in exploiting "The Bowery." . . . Seems most everyone forgot the hurdy-gurdy and little monkey who used to dance and collect pennies. . . . Charlie's assistant, Bob Etchberger, obtained a monkey with little difficulty. . . . Harry O. Beck, property man, Victoria, Harrisburg, is having a streak of bad luck.

CRITICISM concerning the alleged failure of downtown theatres in Harrisburg to show film hits is answered by C. Floyd Hopkins, head Wilmer and Vincent man, with the announcement of his semi-split week policy at the Colonial and Victoria. . . . So many good pictures are being made, according to Hopkins, that it is the only way to solve the problem. . . . Members of the school patrols of the public and parochial schools of Harrisburg attended their first Saturday morning show of the season at Loew's Regent, Harrisburg, as the guests of Manager McLeary, October 7. These youths are treated to a show or two every month at Loew's, the Colonial or Victoria. . . . Strand, Carlisle, presented stage shows in addition to the regular screen programs, Friday and Saturday. . . . Management plans to continue stage attractions as long as attendance warrants it. . . . R. M. Houser, manager, Strand, Steelton, is featuring "Bargain Nights" Mondays, Tuesdays, Thursdays and Saturdays.

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FOR THE PURPOSE of "taking a rest," "Jim" Perchert, former fire chief of Shippensburg, has resigned his position as ticket taker at the Victory Theatre, Shippensburg. . . . G. Floyd Hopkins, head of the Wilmer and Vincent theatre interests in Harrisburg, is a member of the publicity committee for the approaching campaign of the Harrisburg Welfare Federation. . . . Blue Laws of 1794 are not violated when Sunday motion pictures are shown

## Charlie Henschel Dies

Charlie Henschel, old timer in the field, passed away October 12 after a short illness. He was well known to all and a real veteran.

for a charitable cause, it was ruled recently by George B. Shields, Wilkinsburg, justice of the peace.

## STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of August 24, 1912, of "The Exhibitor," published semi-monthly at Philadelphia, Pennsylvania, for October 1, 1933.

State of Pennsylvania, County of Philadelphia, ss.—Before me, a notary public in and for the State and County aforesaid, personally appeared Jay Emanuel, who, having been duly sworn according to law, deposes and says that he is the Publisher of "The Exhibitor," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, 1924, to wit:

1. That the names of the publishers, managing editor are:  
Publishers—Jay Emanuel Publications, Inc., 219 North Broad Street, Philadelphia, Pa.
2. That the owners are:  
Jay Emanuel, 219 North Broad Street, Philadelphia.
3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of the total amount of bondholders, mortgages, or other securities are: Belle Emanuel, 5219 Wynnefield Avenue, Philadelphia; Joseph Birmingham, 219 North Broad Street, Philadelphia.
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in the capacity other than that of a bona fide owner; and this affiant has no reason to believe that any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.
5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is —(This information is required from daily publications only.)


JAY EMANUEL, Publisher.

Sworn to and subscribed before me this 20th day of September, 1933.

(My commission expires March 11, 1937.)

(Seal) ELSIE LICHTMAN.

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THE PICCADILLY



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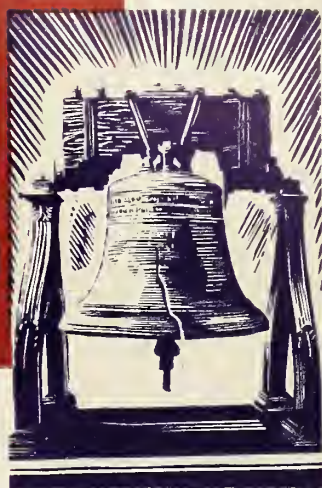


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Industry Awaits Signing of Code

The  
PHILADELPHIA

# EXHIBITOR



A Jay Emanuel Publication

VOL. 15—No. 21

PHILADELPHIA, NOVEMBER 1, 1933

Price, 15 Cents

## IT'S BIG! "One Year Later"

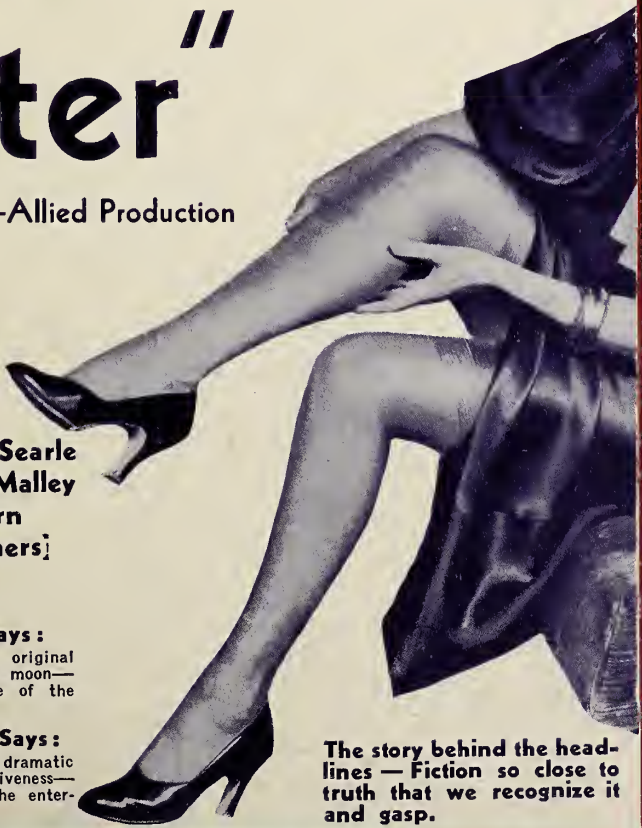
An M. H. HOFFMAN—Allied Production

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**MARY BRIAN**

**Donald Dilloway**

Russell Hopton - Jackie Searle  
Pauline Garon - Pat O'Malley  
Will and Gladys Ahern  
Marjorie Beebe and others



**HOLLYWOOD REPORTER Says:**

One of the most honest, striking, original and gripping things seen in a blue moon—a "Grand Hotel" on a train—one of the year's best pictures.

**MOTION PICTURE HERALD Says:**

Well developed comedy eases the dramatic tension—has a big picture impressiveness—no exhibitor should worry as to the entertainment or box office value.

The story behind the headlines—Fiction so close to truth that we recognize it and gasp.



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BOSTON



It didn't cost a million dollars - it's not the picture of the century



Nov 1'37 pg. 2

Crack independent product and worthy of comparison with screen musicals costing many times more, "Sigma Chi" is smart and showmanly. . . . Should register strongly at the box office . . . . Direction clean-cut and aids the story tremendously.

—VARIETY.

THIS PICTURE OFFERS  
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EVERYWHERE

6 million copies of the song; 10 national tie-ups and a box-office attraction that made the Hollywood Reporter call it "a winner for any program."

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"A W. T. Lacey Production  
Directed by Edwin L. Marin  
Story by George Waggoner

THE SWEETHEART OF SIGMA CHI

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There are only twenty million bridge players in the country and that's about one-third of the adult population of every man's town, and a lot of 'em are staying away from the theatre right now!

When you go fishin' you've got to have bait, don't you?

You buy star pictures because you know they've a following . . . you buy popular novel pictures because they've been read and people want to see what the characters look like! In other ads we've told you a lot of interesting and surprising things about this fellow Ely Culbertson . . . bridge wizard and showman. Showed you where and why he gets more fan mail than a Hollywood queen . . . told you about his 4,000 teachers and their 600,000 pupils . . . showed you why he commands the front page of every newspaper, why one of his books sells more copies than the ten "best seller" authors.

—It's because twenty million people are interested in him, what he says, what he does that they'll lay their dough on the line to see him. Those are the folks that right now are dealing out the cards . . . the ones you want to pull into your theatre . . . and Mister, Ely Culbertson and his "My Bridge Experiences" are the bait! Bring those people in six times and you'll be just six times better off than you are right now . . . and, besides, you've got a pretty good chance of convincing them that yours is a right nice opera house and that the movies after all are a nice change from staying home every night.

Well, we've told our story . . . RKO-Radio has the pictures ready . . . six of 'em, honeys! Funny, thrilling and darned good entertainment for everyone. When you book 'em, give 'em the works . . . advertise 'em as you would your biggest feature. There's a real showman's campaign book ready, filled with ads, publicity, stunts . . . we've posters, lobby displays, novelties galore to lure 'em in. This ain't no side-show—it's a circus!

Yes, sir, they're playing bridge right now! "If you can't lick 'em . . . join 'em."



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## TO THEIR EARS *or else...*

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And that stands to reason. Six years ago the show business was for the eye only. When sound came in, anything was good...at first. But now, it's different. Folks come to see and *hear*. And they're not taking nor liking sound that's frayed at the edges.

High Fidelity Sound means new life for your house...new patronage and new profits. Hardly a week goes by without an enthusiastic report bearing us out on this...reports of exhibitors who claim that purely from a box office standpoint, their High Fidelity Equipment is the best paying investment they have.

This we pass along to you with the reminder that times are on the up and up. More recreation for workers and more money...better product and new headliners all mean bigger crowds willing to stand in line to pay you money, IF you give them sound in tune with the times...IF you give them



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# THE LARGEST THEATRE TO THE BIGGEST BUSINESS

Nov 1'33 pg. 6

## NEW YORK CRITICS RAVE AS THOUSANDS POUR INTO 'ROXY'S' MAMMOTH RADIO CITY MUSIC HALL

"A masterpiece! Worth whatever price they charge to see it." — Regina Crewe, N Y American

"Don't miss it! Extraordinary fun! You'll applaud Laughton with cheers." — Blond Johnson, Daily Mirror

"Magnificent! Superb entertainment! Brilliantly constructed!" — Rose Pelwick, Evening Journal

"Handsome! Striking! Brilliantly depicted! Admirably told! Here is acting in its richest and grandest manner!" — Richard Watts, Herald Tribune

"A never-to-be-forgotten performance!"  
— Kate Cameron, Daily News

"Nothing less than triumphant! Laughton's performance one to cheer about!"  
— Wm Boehnel, World-Telegram

"Nothing so entertaining, so completely grand! Deserves all superlatives at command of movie gazer!"  
— Martin Dickstein, Brooklyn Eagle

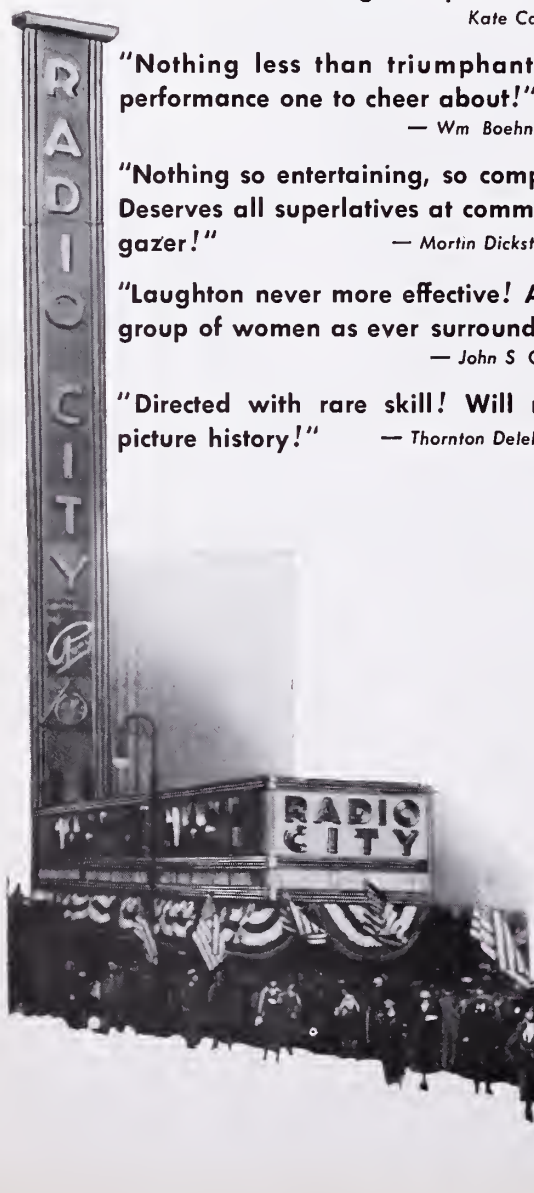
"Laughton never more effective! As beautiful a group of women as ever surrounded a tyrant!"  
— John S. Cohen, Evening Sun

"Directed with rare skill! Will make motion picture history!" — Thornton Delehanty, Evening Post



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**UNITED ARTISTS**

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**LONDON FILMS**  
*Directed by*  
**ALEXANDER KORDA**

Nov 1'33 pg. 7





# The Exhibitor

Published on the First and Fifteenth by

**Jay Emanuel Publications, Inc.**

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November 1, 1933

## Blaming the Leaders

THE story has been told. Into the hinterlands begin to seep tales of what might have been, of errors in generalship, of mistakes leaders made, of opportunities independents lost.

It is the same old story. Disgruntled exhibitors are grinding axes, preparing to lay the blame upon the shoulders of the men who tried and didn't succeed, largely for the reason that those who scoff were not ready to aid when help was needed.

How many exhibitors reading this department can honestly tell themselves that they have given of time, effort and money to build up an organization? How many can say that they have earned the right to criticize because they, too, have worked side by side with the leaders? How many have done their utmost to build strong exhibitor units? Answer these questions before scoffing.

Blame the leaders—an old slogan in this business. Blame the men who gave of time, of money, of effort to turn in a good job when they knew that regardless of what was accomplished a great number of exhibitors would find fault.

The story of Washington, as far as the independent exhibitor is concerned, is a tale of failure of organization. True, there were units who made some show of strength, but there was no national body representing all the independents, all the unaffiliated exhibitors. Clashes between factions took place. A fusion was organized too late to do good.

Blame the leaders—a cry heard in this business since it started. Blame the men who tried. With this sort of panning, too, come sinister stories of how this one or that one is taken care of, of selling out. Ridiculous! Perhaps one or two did, the human element must enter in everything, but if there were a strong organization, this type of exhibitor would not have the nerve to try to take care of himself, alone.

Facts are facts. The men who represent the unaffiliated exhibitors, and who have in the past are none the better for it. If they occupy high positions it is not because they benefited through their own position, but because they have exhibited the qualities that make them good business men.

Glance back at the old organization days, Sidney Cohen, Pete Woodhull, Lee Ochs, to name a few. They never benefited from being leaders.

Now, such men as Abram Myers, Ed Kuykendahl, Charlie O'Reilly, Nate Yamins, Sidney Samuelson, David Barrist, Julian Brylawski, Rudy Sanders, Jules

Michael, Herman Blum, Lewen Pizor can hardly have said to have benefited from their positions of leaders. It is safe to say that all are making personal sacrifices to keep their organizations together, to keep alive that fire that eventually either must burn out or leap forth into a flame that will sweep all unorganized exhibitors into one solid theatreman's unit.

It is never too late. Regardless of how exhibitors feel about the code, they will get nowhere by barking. True, if they have been wronged they are entitled to redress, but while they are doing this, another more important problem is at hand.

What this industry needs is a firm, national organization—one that will command the respect of the industry.

Who is the man to lead it—to organize it—who, indeed, can eventually become the leader of the unorganized independent exhibitors of this country?

There could be no better basis for an exhibitor organization than the very structure on which the political and representative bodies of this country have been built, congressional districts. Perhaps in the men mentioned above there is someone who will come forth and formulate, with the aid of present exhibitor groups, a national body, based on the Congress of these United States. Who shall it be?

## Dissipated Playing Time

A PROMINENT theatre executive has analyzed playing time and finds that after allowing for summer slumps, Lenten period, the two weeks before Xmas and bad weather days, an exhibitor in a six-day town has 119 good days left in which to make a profit and an exhibitor in a seven-day town has 171.

This shows all the more how important proper booking is to an exhibitor. This year, since most of the major film companies ask week-end dates, wise booking on the part of the exhibitor becomes a necessity.

In New York City, values placed on the days of the week are apportioned on the basis of 10/10ths, with each of the weekdays counting for 1/10th, with 2/10ths for Saturday and 3/10ths for Sunday. In a six-day town, a basis worked out many years ago and still in effect places a valuation of 100 points on the week with 15 points for each weekday and 25 points for Saturday.

This is an indication of how exchanges value week-end playing time. The privilege to run his theatre as he desires is a right of the exhibitor. By demanding week-end dates distributors have placed a premium on proper booking. If the code offers no protection against the inroads of the distributor upon the sanctity of the exhibitor's booking privilege, the theatreman should think twice before he gives away the most vital possession he owns, week-end playing time and proper booking.

If an exhibitor is paying 25% for a week-end play-date he is really paying more. The theatreman should think twice before he signs away his right to regulate his policies. When an exhibitor retains his privilege of booking, without exchange restriction, he is protecting himself and the distributor.

Play a good picture longer and minimize playing time on the poorer ones!

Dissipated playing time is unfair to the producer as well as to the exhibitor himself.





# Trade Awaits Signing of Code for Industry by President Roosevelt

## Big Hearted

During the last week at least 50 exhibitors have expressed their desire to serve on the local zoning board.

Most of them never attended any sort of an exhibitor meeting here, never paid any organization dues nor went out of their way to help the organization. They probably feel that the time is ripe to serve the industry—on the zoning board.

It's the best laugh of the week.

## Warner Club Dinner Dance Huge Triumph

### More Than 2000 Present at Gala Affair

Another triumph was recorded for the Warner Club when more than 2000 members and guests from all parts of the territory attended the second dinner and dance at the Bellevue-Stratford, October 29.

Local executives, home office executives, representatives from other Warner clubs, members and friends were in attendance and a grand time was had by all concerned.

The prizes included:

Cogswell chair, valued at \$16; Emerson home radio valued at \$25; Crosley radio, valued at \$30; Royal vacuum cleaner, valued at \$35; Arvin auto radio, valued at \$40; General Electric auto radio, valued at \$40; Eureka vacuum cleaner, valued at \$40; order for merchandise, valued at \$50; wrist watch, valued at \$55; floor rug, valued at \$75; order to paint house, valued at \$75; Zenith radio, valued at \$85; Graybar electric range, valued at \$135; R. C. A. radio, valued at \$100; General Electric radio, valued at \$125; Kelvinator, valued at \$135; ladies' fur neck piece, valued at \$150; bag of pennies, valued at \$104; 3-piece porch furniture set, valued at \$80.

The winner of the automobile was Anna Petry, a cleaner, employed at the York Ritz.

Other prizes were won by:

Frank Adams, Elmer Pickard, Morris Brecher, John Gallagher, Louis Ginsberg, Joseph C. Mackin, Margaret Murray, Marion Resen, Albert Blumberg, Samuel Der-ringer, Samuel Golland, Vincent Logan, James Howard, Bertha Irwin, Galen McCauley, Jav Handzus, Edgar Muchlemann, W. A. Ruth, Maurice Hamel.

The affair set a new mark, and it indicated that morale of the Warner theatre and exchange employees was very high.

All in attendance voted it a grand success with a special vote of thanks to those who had worked like trojans to put the dinner and dance over.

The woman who won the car later sold it. Her joy was overwhelming.

Among the out-of-towners present were Ted Schlienger, Clayton Bond and Mrs. Bond, Moe Silver and Mrs. Silver and others. Everyone was very happy. All Warnerites were transported free of charge to the affair.

## Code Authority Believed Selected — New Committee Rules Likely to Affect Final Draft—Allied Active Against Tentative Agreement

### BULLETIN

When this issue of THE EXHIBITOR went to press (October 30), the code was still in the office of Administrator Hugh Johnson before delivery to the President for signature. It was thought likely that the code would reach the President some time this week. In this event, THE EXHIBITOR will send copies of the completed code to all SUBSCRIBERS immediately. The entire code will appear in the first issue of THE EXHIBITOR following signature.

The motion picture industry was waiting for the code to be signed by President Franklin D. Roosevelt this week. Expectation was that this would happen within the next few days.

Following more than a month of hectic Washington conferences, the most complete code yet placed before NRA officials was placed in the hands of General Johnson for scrutiny before being delivered to the President.

Some startling developments were rumored in connection with the code this week but at this writing nothing unusual had happened. General belief was that the code would be signed with few changes, if any.

A turn about face had taken place in some exhibitor ranks with those who had contested the code now believing that everything would work out all right.

Sol Rosenblatt, deputy administrator, speaking in Georgia, said that he thought state and local grievance boards would be appointed within ten days or two weeks. These would be chosen by the code authority and NRA officials.

The Allied protest meeting in Chicago, it appears, has been made a basis for a new and greater Allied organization, with a bulletin from that group asserting that exhibitors in territories where organizations have fallen down will be acquainted with all facts regarding the code. A committee to further the fight against the code was appointed.

Early this week Sol Rosenblatt, deputy administrator, addressed the Southeastern Theatre Owners' Association at Atlanta.

Six basic principles announced last week by the NRA committee and one from the Department of Justice included coercion, inaccurate advertising, attacking competitors, price discrimination, commercial bribery, breach of contract and a general provision relating to return of goods, trading stamps, etc. These were to

be included in all codes. These are called unfair trade practices.

The Code Authority, as indicated at this writing, was said to include Sidney Kent, Nicholas Schenck, M. H. Aylesworth, Harry Warner, George Schaefer, R. H. Cochran, Nat Yamins, Ed Kuykendahl, W. Ray Johnston and Charles O'Reilly. It will meet in New York. This body will be supplemented by NRA officials.

Major film companies were believed to have signed the code last week-end, all members of the Hays organization. Exhibitor units which signed early were Independent Theatre Owners of Southern California, M. P. T. O. of Eastern Missouri and Southern Illinois; M. P. T. O. of Arkansas, Mississippi and Tennessee and the M. P. T. O. A.

Arthur D. Whiteside has assumed charge of the amusement industries, including the film business, under a new NRA setup to enforce the codes. This is for administrative purposes only. Each division will comprise a unit in itself, with legal, technical, industrial, labor and consumer advisors. A compliance division was also organized. Sol Rosenblatt, however, will report directly to the administrator.

Conferences on labor between Gabriel Hess, Louis Nizer and Pat Casey, chairman, producers' labor committee, took place last week in Washington.

After the third draft was announced, with few changes, Sol Rosenblatt met with independent fusionist leaders.

The film code, it was generally agreed by all concerned, was the most complex of all submitted to Administrator Hugh Johnson.

Saperstein, James Ritter, Fred Herrington and others.

Allied sponsored the meeting, which was attended by exhibitors from all parts of the country.

## Allied Raps Code at Chicago Exhib Meeting

With more than 500 exhibitors attending, the meeting called at Chicago to consider the tentative industry code went on record as opposing various features of the various drafts, October 24.

Personal charges against Deputy Administrator Sol A. Rosenblatt were also included.

Two resolutions were passed, both criticizing the code developments.

Among those who spoke were Sidney Samuelson, president, Jersey Allied; Eddie Golden, Monogram; Colonel Cole, Abram Myers, Aaron

### "Sigma Chi"

Monogram deserves a hand for "Sweetheart of Sigma Chi." The picture with an ace cast, Buster Crabbe, Mary Carlisle, Charles Starrett, Florence Lake, looms as a dough show and a new high for the independent market.

First Division distributes the picture which should make dough everywhere. This makes the second money show in a row from the exchange, what with "Tarzan" breaking records everywhere.



"A SMASH! Has everything a picture should have! One of those pictures that should exploit itself even more than all the tricks of showmanship could. Certain to bang off a swell tune in any box-office!"

— HOLLYWOOD REPORTER

"An uproarious affair! On entertainment value or any other way you look at it, this looks in the bag!"

— FILM DAILY

"Tab this as a record wrecker. A cinch to sell! They've handed you everything!"

— MOTION PICTURE HERALD

*Now You Know*  
When JOSEPH M.  
A DARRYL  
PROD

WALLACE BEERY • GEORGE  
**THE BOW**  
BREAKING ALL RECORDS  
NOW WATCH EVERYTHING CRACK WIDE OPEN

**2**  
**CEN**  
**PICTU**



*What it Means*

CHENCK presents

F. ZANUCK

CTION

"Gorgeous, stirring show...a gold standard money-maker... grand entertainment. Sets a prosperity pace for production merit and box-office sensations!"

— MOTION PICTURE DAILY

"Gets the new company away to a grand start! A money magnet at any theatre!"

— VARIETY

"A knockout show with all money-making ingredients, including pathos, comedy, brilliant direction, exquisite mounting. Story great! — SHOWMAN'S ROUND TABLE

RAFT • JACKIE COOPER in

**ERRY**

AT THE RIVOLI, NEW YORK  
THE REVIEWS! THE BOX-OFFICE REPORTS!

Directed by  
RAOUL WALSH

**0TH**

**TURY**

**RES INC**

WITH THIS **UNITED ARTISTS** RELEASE

Nov 1'33 pg. 11



## Brent's \$1,000

Exhibs who know are tittering over the reported salary demands of George Brent, dissatisfied with \$1000 per.

The \$1000 should look good, but apparently doesn't.

Brent ought to visit some exhibitors and find out what they think of such salaries. Then perhaps he'd be glad to work at such a small sum until he really means something at the b. o.

## Heard In

**WILMINGTON**  
Everyone Is  
Very Busy

BUSINESS seems to be picking up. . . . "The Bowery," Loew's, was doing a land office business. . . . Lew Black had a good crowd for "Too Much Harmony" and Bill Gallagher was starting off nicely with the new Edward G. Robinson picture. . . . New Rialto with Fox pictures is getting some of the downtown's business cream now.

## TURN TO CLASSIFIED—and SAVE.

LEW BLACK had a collection of "has been" vamps pictured in a "Do You Remember" come on reader that appeared in the *Evening Journal* for "Torch Singer." . . . George Jones, Loew manager, had three different advertisements on the theatre page one day. . . . New Rialto management advertising Fox first run pictures now says the following: "A strictly independent theatre operated by Wilmingtonians." . . . A. J. DeFiore, manager, Park, has painted up his front. . . . Miss Florence Parisi, his cashier, was due to quit the box office for married life with one Peter George, October 30.

DE FIORE, president, Independent Motion Picture Theatre Owners of Delaware and the Eastern Shore of Maryland, was preparing to go to Washington to make one more effort to find out when he and other second run exhibitors were going to get MGMs.

"BILL" GALLAGHER plugged heavily for "I Loved a Woman." . . . He placed several 3 sheet locations; had two column newspaper ads and 24 sheet displays in the lobby, and a cut-out of Robinson and Kay Francis. . . . I notice Gallagher making friendly contacts. . . . Lew Black had lighted stills placed attractively. . . . Morton (correct) Levine, manager, Grand Opera House, is getting nice Saturday business out of the kiddies. . . . Berny Seamon, Queen (S-W) manager, gave out 2,500 books of matches to women only. . . . The other day "Berny" let the Ferris Industrial School football team in for "Moonlight and Pretzels" after their game with Chester Junior Varsity. . . . About 30 couples from Wilmington were due to attend the Warner Brothers' employees shindig in Philadelphia, October 29.

EDMAN DEVENNEY'S NAME is spelled that way. . . . He is managing the Aldine. . . . Merritt Pragg, doorman at the Grand, is assistant at the Grand. . . . He has had a lot of experience. . . . Lewis A. Hayden is doorman at the Grand Opera House.

WANT SERVICE—See CLASSIFIED page.

## "Blind Adventure" Has Some Novel Angles



Radio offers Ralph Bellamy, Robert Armstrong, Roland Young and others in a thriller.

## Decision Reserved in Wilmington Erpi Suit

### Hearing Held But Final Verdict Due Later

Delaware State Supreme Court was holding in reserve decision on the appeal of ERPI, defendant in the so-called \$50,000,000 suit, brought by Vitaphone, in the Court of Chancery, and in litigation for several months.

ERPI's counsel took an appeal to upset the Court of Chancery's decree of two months ago in which it was ruled that ERPI would be required to answer the suit filed by Vitaphone, a point which ERPI had contended was beyond court jurisdiction because of alleged terms in previous agreement between the two parties to keep the case out of courts.

The suit of Vitaphone against ERPI came as a result of dispute over the division of profits for licensing of patents and equipment for talking pictures. The original agreement between ERPI, Vitaphone and the producers was that ERPI should get 8 per cent of the gross revenues on all sound films covered by the patent to share with Vitaphone. It was soon seen that the exact amount due ERPI and Vita-

phone on such agreement would be impossible to determine because of mixed programs including films not covered by the ERPI-Vitaphone patents. Therefore, it was agreed that ERPI should get \$500 a reel for each sound film produced, of which Vitaphone was to get 37½ per cent.

Vitaphone became dissatisfied with this agreement and insisted that ERPI should stand out for the eight per cent gross agreement plan. Protracted arbitrations ensued in New York that irked Vitaphone officials. Finally Vitaphone entered suit in Chancery Court, Wilmington, which was followed by a counter from ERPI contending that agreements between the two concerns barred court litigations. Vitaphone's contention was that the arbitration proceedings were unfair, and were being wilfully prolonged at excessive expense. Chancery Court finally ruled with Vitaphone that ERPI was required to answer suit, which led to the appeal to the State Supreme Court.

### New Chesterfield

Chesterfield has completed the cast of "Rainbow Over Broadway," a special. Story is by Winifred Dunn and direction by Richard Thorpe.

The cast includes: Joan Marsh, Frank Albertson, Lucien Littlefield, Gladys Blake, Grace Hayes, Glen Boles, Dell Henderson.

There are six songs written by Albert Von Tilzer and the musical supervision is by Edward J. Kay.

## Princess Anne Set Clicks

Quality Premium Distributors which, three years ago, brought out the now nationally-known Alice Annglow China pattern as a premium, has again clicked with a sensationally new premium set called The Princess Anne. That Princess Anne is a worthy sister to Alice Annglow is proved by the box office records. Every known record for premiums in this territory has already been shattered by Princess Anne although the set is but four weeks old.

Two of the most popular designs in the Princess Anne Pattern are the Platinum Beauty and the 22-Karat Gold. The latter is proving especially popular at this time because of the volume of space given to the discussion of gold in the daily papers. Both Platinum Beauty and 22-Karat Gold pieces are clearly stamped on the bottom of each item, lending to these sets a costliness and lure. In addition to the Platinum Beauty and the 22-Karat Gold the Princess Anne pattern includes eight other strikingly-attractive designs assuring the exhibitors of a wide variety of styles in this most popular of gift sets. The display rooms of Quality Premium Distributors, at 1305 Vine Street, are proving a mecca for scores of exhibitors interested in inspecting the newest Autumn patterns in fine china.

Dave Milgrim reports sensational business with the new premiums. Ask Charlie Goodwin about the story.



# Industry Begins to Contribute to 1933 United Campaign Drive for \$6,000,000

## Weiner Feted

Harry Weiner, retiring president of the Film Board, and Columbia branch manager, was feted at a dinner given him by the board October 30. Local exchange men, members of the board, were present, as well as secretary Jack Greenberg.

Mike Landow, Universal, succeeds him.

## LETTERS TO THE EDITOR

Thanks, Frank

October 18, 1933.

Mr. Jay Emanuel  
219 N. Broad Street  
Philadelphia, Pa.

Dear Jay:

After reading THE EXHIBITOR for the past two years, I would not miss it for five times its subscription price. I like its style, its get-up and its spirit. Its news columns pulsate with life and its editorials are courageous, forceful and timely, although I may not always subscribe to their views.

I am therefore enclosing my check as insurance against stale film news for the next three years.

Sincerely yours,

FRANK FOGEL

(A letter has been received by this department commending the stand taken by this publication on censorship. Inasmuch as the letter was not signed, it will not be printed. This department will honor requests for secrecy but the letters to this department must be signed. Anonymous letters can not be printed.)

Pleased

October 26, 1933.

Managing Editor,  
Jay Emanuel Publications, Inc.,  
219 N. Broad Street,  
Philadelphia, Pa.

Dear Sir:

Let me take this opportunity of thanking you for ever being of service to the exhibitors in this territory. I know they will greatly appreciate the printing of this code, and those few exhibitors who are not receiving THE EXHIBITOR will first appreciate its value to the exhibitor when I send them a gratis copy which you so generously offered me.

I am sending a letter out requesting any exhibitor who wants the approved code to send their application to me.

Again thanking you for this service and assuring you of my appreciation of same, I am,

Yours very truly,

LEWEN PIZOR.

## Read CLASSIFIED

With this issue THE EXHIBITOR inaugurates a new service for exhibitors in the form of a Classified Page. Turn to it now and read the list of representative firms and organizations that can take care of every need a theatreman may have. The companies listed are ready to give you the best at their command, and that, it is needless to explain, means the best in the field.

## Big Push Extends from October 30-November 15—Teams Already Organized — Everyone Should Do His Part in Charity Aid

The motion picture industry has already begun to do its bit for the 1933 United Campaign Fund.

## Want to Lease?—Exhibs All Looking for Houses

### Realty Market Hot as Urge Gets Stronger

Want to lease your theatre?

Then there should be no trouble finding a lessee or a buyer. If inquiries into this office indicate anything, then exhibitors of this territory are in the market for more houses.

According to those who are in the know, there are several houses in the sector which can be had (not the Mae West influence), if the banks holding the mortgages reveal which ones are on the block.

Real estate men, exhibs and outsiders all want theatres, but apparently business must be picking up—there just aren't any.

### Donnelly with Wolf

The combination of Frank Donnelly and Frank Wolf has meant a lot to local houses using vaudeville. Donnelly is a 15 year vet, having been a Keith agent for many years. He discovered Eddie Quillan, Chuck Reisner, the Creole Fashion Plate, Walter Huston and others, and his wide association guarantees smart booking for all types of houses.

Houses being booked by the Wolf-Donnelly combination include Aldine, Atlantic City; Criterion, Bridgeton; Arcade, Salisbury, Md.; and Gates, Portsmouth, Va., among others.

### Wilmington Shifts

With the transfer of Harry May, former manager, Aldine, Wilmington, to the Imperial, Philadelphia, as manager, several shifts were made with promotions among Wilmington Warner service men. Edman Devenney, who was assistant manager at the Grand Opera House, is promoted to assistant manager of the Aldine. Merritt Pragg, doorman, Opera House is made assistant manager, and Lewis A. Hayden, former doorman, Arcadia, is transferred to doorman at the Opera House. Pragg, who takes a step upward has held several positions with the Warner company.

146 agencies will benefit from the \$6,000,000 which must be raised by the teams now out in the field.

The entertainment division has been well organized. Teams have already started to collect from every branch of the film business.

It is up to this industry to do its share and set a new high mark that will establish it as one of the real co-operative units in the business.

When the solicitors come around they need co-operation.

The motion picture industry must do its part.

### Strand Conveyed

Strand Theatre, northeast corner Germantown Avenue and Venango Street, 17 feet 8 inches on Germantown Avenue with depth of 130 feet to Elder Street, where the frontage is 147 feet, assessed at \$150,000, has been conveyed by the Strand Realty Company to the City National Bank, administrator and trustee of the estate of the late Jennie Effinger Gegenheimer, subject to a mortgage of \$118,000. Deed bears revenue stamps worth \$90.

### Sound Suit Continues

Testimony in the suit of Frank L. Dyer, of Ventnor, N. J., against the Sound Studios, Inc., of New York, was concluded in the United States District Court, Wilmington, and is now waiting arguments. Suit involves a long-playing moving picture phonograph record patent of the plaintiff which the latter charges the defendant infringed upon.

### Hebrew Takes Boulevard

Joe Hebrew, formerly Warner Brothers exchange chief here, and connected with that company in an executive capacity up to several months ago, has taken over the Boulevard Theatre, Brookline.

### Sentry Sues

Sentry Safety Control Corporation, through its attorneys, has started suit against the management of Keith's Theatre to compel them to stop using Vigilant safety devices in the above theatre. Safety claims there is an infringement on its patent.

## Effect of Repeal to Be Watched

Local exhibitors will watch the effect of repeal on the box office. It is not believed that the repeal okay will affect the theatres much, as beer failed to make much of an inroad into the returns.

The same thing holds true now as always:

Give them a good picture and business will be okay.



# An Open Letter to the Censor Board of Pennsylvania

Gentlemen:

The motion picture industry can not find you responsible for the antiquated and narrow minded laws of the state of Pennsylvania which make motion picture film subject to censorship by the body of which you are the members. You were not responsible for the introduction of a type of censorship which has become a decided stench in the nostrils of intelligent citizens.

But the motion picture industry does hold you liable to account for that kind of censorship which is causing losses of thousands annually to theatremen who have to play pictures so heavily slashed that their value to patrons is greatly diminished.

It is no state secret that your appointment to the censor board is based on qualifications more political than anything else. What are your other qualifications?

Are you in contact with the real desires of the movie-going public?

Do you maintain that the citizens of Pennsylvania have minds inferior to those of other states that inflict no censorship upon the public?

Do you undersand the psychology of the movie mind? Do you bear the interests of the theatre owners at heart? Do you realize that their investments of millions are endangered by unintelligent censorship?

Are you ready to admit that the censorship prevalent in the state of Pennsylvania is the laughing stock of intelligent Pennsylvanians?

Are you willing to concede that by your type of censorship you are giving evidence of your inability to do your job satisfactorily?

Fitness is an essential for any post. No butcher can ever become a superintendent of a hospital. And no butchers can remain censors in the state of Pennsylvania.

You have been fortunate in that the representatives of the distributors in this territory are extremely lax in their responsibilities to both exhibitors and patrons. They probably feel that when they have sold a picture, their part of the bargain ends. They also feel that if they should protest against excessive cutting they may be penalized. Of this there is no doubt.

Pictures that are receiving praise from critics and are making money at box offices in other states receive adverse criticism here as well as little attention from the public. There can only be one answer, excessive cutting.

There are many complaints from the public every day. Newspapers in various parts of the state, representing their readers as well as the movie-going public, also join in a denunciation of excessive cutting.

The motion picture industry is interested in seeing that nothing is foisted on the public that will deteriorate their morals. The industry wants a clean screen, but does not want a type of censorship that is not only a reflection on the intelligence of their patrons, but which also reflects itself at the box office.

THE EXHIBITOR asks you to look upon your work from the eye of the theatremen and the public.

It asks that you give censorship that is intelligent, not a brand that is bigoted; it asks that you retain the respect of the motion picture industry and the public by fairness.

The motion picture industry wants a square deal.

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## *Small Towns Exempt*

Towns of 2500 or less are exempt from the labor provisions in NRA codes, according to a Washington ruling. Rule applies to merchants employing less than five people in their stores.

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## *New Victor Reel*

Advertising department of RCA Victor Company has just completed the production of a three-reel talking motion picture entitled, "His Master's Voice—The Story of Radio Headquarters." The new picture, which was made with the Photophone High Fidelity recording system, is a dramatic presentation of the history of the phonograph, radio and of the RCA Victor Company.

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## *Censor Test*

A censor test loomed in Kansas over U's "Love, Honor and O Baby."

Show was cut, and U announced its intention of taking the matter to court. Result will be watched with interest.

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KATHARINE HEPBURN

RKO—Radio's electrifying  
personality who will soon be seen in  
"LITTLE WOMEN"



# LAMOUR

that indescribable ... intangible ... incandescent glow without  
which no personality can capture popular imagination ...

Katharine Hepburn has it in magnificent degree ... It is the  
life-blood of the box-office ... food for showmen ...

And National Scene Trailers give it to you in every talk-  
ing trailer because National Scene Trailers are made with actual  
scenes and actual dialogue from the picture itself ...

Samplettes of the glamorous ... shining box-office person-  
alities that make the picture what it is ...

That's how



★ ★ ★ ★ ★ NATIONAL SCREEN SERVICE ★ ★ ★ ★ ★

sells the show with showmanship!

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## GUEST COLUMNIST

Are They  
Very Lousee?

(This column is YOUR column in YOUR district. If your activities or news of your theatre are not reported here, there is only one way to overcome it. Send in news of what you are doing when you do it. It is our purpose to make each and every column a real record of each district. Help us by co-operating. Send that NEWS in NOW.)

MORRIS MILLER, the ex-S-W'er, is Europe bound on a swift steamer. . . . The Clara Kraftsow-Ester Diamond combination got a ride in an out-of-state car the other day. . . . There's a law against that. . . . When Lenny Schlesinger, the bachelor, was ill, who comforted him? . . . A prominent exhibitor has a Vine Street lassie all hot. . . . Sam Schwartz, the censor chief, has been Hollywooding it. . . . Foxite Ethel Freedman repeated with the same young man. . . . Once more and it will be serious.

**BIRTHDAY GREETINGS** to Jack Greenberg, the socialite. . . . Sick was Bill Herchenrider for a spell. . . . Secretary Beatrice Lewis, Harry Biben office, was seen with that same young man. . . . This looks serious. . . . That bump on Sam Gross' head was easily explained. . . . But you don't have to believe it. . . . Still very lousee is the Engel-Diamond combination, when jokes are concerned.

**AN AUTOIST** tried to attract the attention of Esther Diamond on her way to lunch. . . . Result: a bumped fender when the autoist lost control. . . . Anyone looking at Esther would lose control. . . . Whitey Molitsch, who is one of the strong, silent figures on Vine Street, has learned a lesson. . . . He won't talk. . . . There's a reason.

HARRY HIRSH, Spruce Theatre, and a member of the well known Hirsh family, celebrated his 25th wedding anniversary recently. . . . Surprise party was tendered by his brother-in-law for more than 30 people, a complete surprise. . . . It was a nice occasion and a record. . . . 25 years with one wife is a record. . . . Sam Kanter, the Ridge manager, never wears a hat. . . . To him everyone is Spike. . . . They ought to call him Baldy.

**REAL RESULTS**—See **CLASSIFIED** page.

PHYLLIS PRICE, baby daughter of the Joe Prices, is growing mightily and is getting cuter and rosier every day according to her father, who doesn't let a day pass in which he doesn't praise her to the skies.

BABY ROBERTA COHEN, daughter of Mr. and Mrs. Artie, is cutting teeth at present. . . . Number is three, happy father reports. . . . It also is beginning to talk.

**TURN TO CLASSIFIED**—and **SAVE**.

LENNY SCHLESINGER was ill again and bookings were held up all the way down the line. . . . Local exchanges ought to have a doctor inspect him every day so he wouldn't have a chance to be laid up. . . . Perhaps some member of the feminine contingent could sponsor the idea. . . . Someone ought to take care of the bachelors at that.

## Organization Meeting Finds About 50 Present

### Vine Street Unionization Still Current

Unionization of Vine Street workers was still a possibility after a meeting held October 16, when approximately 50 men attended.

No women were present.

The body was composed of several men now attached to Vine Street exchanges and others unattached.

The second meeting of the Motion Picture Employees Beneficial and Protective Association will be held at the Grand Fraternity Hall, 1626 Arch Street, at a date to be set later. All expectant members are asked to be on hand for the meeting as some important news is to be given them.

## Price War Looms in Entire Coal Sector

### Mahanoy City Break May Spread Elsewhere.

A price war in Mahanoy City is threatening to spread throughout the entire region.

The three houses in the town are engaged in slashing scales, with the Victoria dropping from 40 cents to 25. Repeat runs, following the town, are getting 35 cents.

It is felt that unless something is done to check it the war may affect all houses in the territory.

## Showmen Keeping Eyes on Blue Law Voting

### Public Expression Guide to Future Developments, Belief

State showmen will be watching the vote on the blue law repeal, November 7, with interest.

At that time, the Sunday baseball and football issues will be up for consideration, with both sides making a fight for victory.

Theatre men are not taking an active part in the campaign, but feel that the result will be used as a guide for an open Sunday later on. The public expression will be watched with interest.

### Schenck, Goldwyn Resign

Joseph M. Schenck and Samuel Goldwyn have resigned from the Hays coast body.

### Money to Invest

A responsible party, with knowledge of the business, is ready to invest a considerable amount in an attractive theatre proposition. Is ready to investigate any and all propositions. Suggests a lease or partnership in return for investment. Theatres desiring to remodel or renovate may find a possibility in such a deal. All inquiries kept confidential. Address Box KL, THE EXHIBITOR.

### Heard In

**MID-JERSEY**  
Abe Franks  
Promises Dinner

JOHN BODLEY, Gaiety, Trenton, is not only a good manager but is also becoming a producer. . . . Plesnick, Park, Trenton, is still running a race with Simon Meyers, Criterion, Moorestown, as to who is best dressed man on Vine Street. . . . Plesnick has his waxed mustache. . . . Deitz, Mt. Hollyite, is now at Bordentown and seems to be a very busy man. . . . Among the openings in South Jersey are the Opera House, Woodstown, Y. M. C. A. Carney's Point and remodeled Laurel Springs. . . . Mr. and Mrs. Keegan are back in Trenton.

MISS ROSE, one of Lin Linker's right hander's, was a visitor on Vine Street. . . . Abe Franks, Lyric, Camden, is promising the managers a large party. . . . Why was Bill Rovner's phone at Palace, Berlin, disconnected? . . . Sol Altman, Royal, A. C., seems to be the wide awake manager of the Ave. . . . Tannebaum, Palace, A. C., had his tonsils removed. . . . Sam Hatton, Penna. Seashore Lines, who personally conducts the Atlantic City checkings, went to Chicago.

### RCA Wins

A case of widespread interest to the motion picture business was decided in the Common Pleas Court of Luzerne County at Wilkes-Barre when a jury returned a verdict for RCA Photophone Company against Robert Schmidt, constable of White Haven, and others, plaintiff claiming that apparatus was leased and not subject to levy. Verdict was subject to a lien of \$1,312.50 to the American Legion.

Case, tried before Judge A. Alfred Valentine, was an action in replevin to recover sound equipment, valued at \$2,000, after a levy had been made upon it for rent. American Legion, White Haven, rented a portion of its property to Henry Ginsburg for a movie theatre. When rent in arrears amounted to \$5,000, according to the allegations, the levy was ordered, so that the Legion might collect.

### RCA Expands

Maintenance of the large volume of Photophone High Fidelity business has necessitated the appointment of five additional Photophone sales representatives to serve exhibitors in the various territories. H. M. Messiter has been assigned to Connecticut and lower New York State; L. C. Montgomery to the Houston, Texas territory; A. C. Winters to northeastern Pennsylvania and Southwestern New York, with headquarters at Lansdowne.



### Heard In

## VINE STREET

New Basketball  
Managers Here

EDDIE O'KEEFE has been writing to friends in the territory. . . . He visited the World's Fair and also visited movie lots on the coast. . . . Quite a trip. . . . Ben Kassoy, Quality Premium, is gratified because of the upturn. . . . He says that the Quality deals are responsible.

**WHAT WITH THE GAMES** these Saturdays, the Vine Street laddies are turning to football. . . . The Engel family has been enriched with a new car. . . . There is a lad on the street who is getting a lot of fellows angry at him. . . . It isn't so much the borrowing that hurts, but the manner in which he forgets to acknowledge the obligations. . . . Take this hint.

HARRY BODKIN has a new car. . . . It seems he plants trees himself and saves money on the seeds. . . . With the savings he bought a car. . . . Now he does a lot of planting with the car's aid. . . . When the season opened at Convention Hall, among those enjoying the wrestlers were William Goldman, Lou Davidoff, Abe Einstein, William Prizer, Charlie Beylin, Harry Levine, Len Schlesinger, Dave Shapiro. . . . An exhibitor in the gallery expressed the opinion that he would like to get in the ring with Lenny Schlesinger. . . . But the latter must be too busy.

J. T. WEISS and Sam Sherman are heads of the new publicity service, Eagle Publicity Service, recently started with offices in the Flint Building. . . . Weiss was recently with Metropolitan Printing.

WHEN AN EX-CONVICT tried to rob the National Penn Printing Company plant he was caught. . . . A companion escaped. . . . Someone tipped off the police. . . . Harry Dembow lost a goodly sum matching pennies, left only five for Clara. . . . James Clark went to New York. . . . Left only an unpleasant memory. . . . Since there is a check on foreign liquor imports, apparently this means American-made goods will be protected.

DAVID BARRIST was a visitor upstate. . . . Likewise, Al Blofson hopped out of town on business. . . . The First Division poster room is now on the second floor. . . . New vaults have been added to the first floor.

### Delivery Services Unaffected

Local delivery services were not affected by the new development in the trucking strike situation last week.

Both Horlacher Delivery Service and New Jersey Messenger Service are operating under new agreements and all film is getting through okay.

MISS MELLON, U's operator, has been ill. . . . Minus her appendix is Rose Frank, of Universal. . . . Java now has called Lou Leiser, formerly with U, here. . . . Miss Harris, Universal, has been spending her week-ends at New York. . . . Accessory manager, Dick Brown, Universal, is getting set for a big sales record on "Only Yesterday."

AMOS AND ANDY TWO REELERS will not be released by RKO or anyone else this season. . . . Production trouble. . . . Meanwhile, manager Frank McNamee enthuses over such product as "Ann Vickers," "Son of Kong," and "Little Women." . . . The latter is supposed to top 'em all. . . . Apex Garage is ready to serve you.

JAMES CLARK, the executive, hopped over to the big town. . . . While Earle Sweigert, the connoisseur, has an autographed photo of Sally Rand. . . . She is soon to appear in a Paramount picture. . . . Earle also hopped over to New York recently. . . . So did Pop Korson and Ed Boreth of Masterpiece. . . . Exhib Ramsey of Stewartstown was a visitor on the street.

LEON BEHAL claims the interview championship of the world. . . . 40 calls in one day. . . . Which is some record if it is a record. . . . Sam Palen of the "Record" is pretty busy these days. . . . And Barney Cohen, the old maestro, was out of sight recently due to illness. . . . He was laid up for ten days. . . . Salesman Mike Levinson is busy on FD product these days.

WHEN TWO GROUPS OF OPERATORS were quibbling, an injunction entered. . . . Keystone State Moving Picture Operators Association, Local No. 1, brought an action against International Projectionists and Stage Employees of Pa., Philip Normando, president and business agent, and Harry Norton, treasurer. . . . There had been some trouble between the two units before the injunction started.

HARRY WEISBORD is managing the Mickey Mouse Premium Company, distributing the Mickey Mouse watch. . . . He reports good sales with it.

BARNEY COHEN is dickering for Nutmeg state post. . . . The Beckett boys are now sponsoring a basketball club. . . . Games are played at Moose Hall. . . . They invite the street to come up and see the games. . . . Bernard Beckett, another brother, is now active in the store.

SAM ROSEN and Jack Shaeffer are interested in the distribution of the Seltzer "American Explorer" and "Broadway Snapshots" reels. . . . The single reels are novelties and one of the former played the Boyd recently. . . . In addition, they expect to have other product soon. . . . Salesman Howard Smith is fourth in his company's drive. . . . The local Sam Gross office is still pretty far down in the list, a novelty for the local unit. . . . "We've got a job, it shall be done," says Sam.

MASTERPIECE has "Neighbor's Wives," with Dorothy Mackaill and Tom Moore, and "Secret Sinners," with Sue Carol and Nick Stuart, besides a lot of new westerns. . . . The exchange expects to have an important announcement soon.

FIRST DIVISION has a large part of its product already in the house. . . . In addition to "Tarzan, the Fearless," such attractions as "One Year Later," "A Man of Sentiment," "Dance, Girl, Dance," "The Sweetheart of Sigma Chi," "Broken Dreams," "In the Money" are in the newer release group. . . . "The Sweetheart of Sigma Chi," in pre-release runs, has been getting the money.

GOLD MEDAL is hitting its pace now. . . . With many new features in the house and more coming in every week. . . . Among the latest from Majestic are "Sin of Nora Moran," with Zita Johann, and "Curtain at Eight," with Dorothy Mackaill, C. Aubrey Smith and Paul Cavanaugh. . . . In addition, "The Big Bluff," with Reginald Denny, is in from Tower, with another due soon. . . . In addition, three new features with big names are due in. . . . Last, but not least, there is a big special on its way in "Enlighten Thy Daughter," which exhibitors will remember as one of the big money makers of silent days. . . . Song hits from the show are "Don't Keep Me in the Dark," "Romancing With You," "Just to Be Alone With You." . . . Miriam Battista and Herbert Rawlinson are in the cast. . . . Gold Medal is certainly hitting a nice pace.

(This column is YOUR column in YOUR district. If your activities or news of your theatre are not reported here, there is only one way to overcome it. Send in news of what you are doing when you do it. It is our purpose to make each and every column a real record of each district. Help us by co-operating. Send that NEWS in NOW.)

# SENTRY SERVICED SAFETY CONTROL

Many theatre owners weigh the matter of Safety as it suits them. **PLAINLY THIS IS ALL WRONG.** In Safety there is no half-way measure with the Public. The Public would not consider it safe if you decide to do without a Serviced Safety Device on your projectors. The Public would think with horror if you tried to economize by buying Safety equipment without a service, and the fact that, in your theatre, the Public has not yet inquired as to the measure of Safety that you are giving them—**THAT DOES NOT MEAN THAT THEY CAN BE DECEIVED.**

**SENTRY SAFETY CONTROL CORP.** 10th ST. and ALLEGHENY AVE.  
PHILADELPHIA, PENNA.

Sentry Safety Controls Listed as Standard by National Fire Underwriters Laboratories





## Heard In

# CROSSTOWN

Vaude Comes  
to Keith's

LOCUST, as yet, hasn't announced what follows "Berkeley Square." . . . "Thunder Over Mexico" was once mentioned. . . . Philkino would like to run "Kuele Wampe," but doesn't know yet. . . . The day doesn't pass in which somebody doesn't ask where he can lease a neighborhood house. . . . Fox broke into the run of Fox and inde films when it booked in "Rafter Romance," from Radio. . . . The downtown name competition got hot for a while, but should subside now. . . . Fay's vaudeville hopped way up last week, with Herb Williams and an ace show bringing in new booking policies. . . . S-W is varying its downtown advertising, giving more attention to the Karlton, Palace and Victoria.

**WANT SERVICE—See CLASSIFIED page.**

CHARLIE KURTZMAN, who was at the S-W Boyd, is now in St. Louis in a theatre managerial position. . . . The Stanley, as was generally hinted, dropped stage shows. . . . The announcement to the public stated that "Footlight Parade" was so big it would minimize any stage show. . . . There was talk around that the Erlanger was going to open as a double feature house. . . . And the front of the Grand Opera House was being cleaned up a bit. . . . Likewise, notice is reported up at the Met.

**SOME OF THE Stanley-Warner Market Street houses will be going after the "I'm No Angel" record. . . . "She Done Him Wrong" played the Princess seven times. . . . There is a big prize for the country's theatre that makes a record with it. . . . A trip to Mae West, herself.**

**IT IS RUMORED that Morris Wax is dickering for the Pearl. . . . The Harrisons, who built a lot of theatres, are coming back strong. . . . The first of the monthly meetings of the Philadelphia Motion Picture Forum, sponsored by the State Federation of Pennsylvania Women, was held here recently. . . . It is a monthly gathering of those interested in movies.**

**UNITED CHAIN has taken the Allentown Lyric. . . . Because there is a shortage of foreign films. . . . (German pictures are taboo for the present.) . . . The Europa turned to American stuff. . . . "India Speaks" and "Samarang." . . . It seems that the Russian pictures are solely the Philkino's product. . . . Latter house will play them all. . . . That's the reason the Europa didn't get them.**

**WANT SERVICE—See CLASSIFIED page.**

**KEITH'S has installed vaudeville for the season. . . . Junior League is co-operating with the Junior Cinema Guild on the Penn A. C. children's movies.**

**JULES E. MASTBAUM LODGE had a special show at the Lincoln, October 29. . . . Members and guests were invited. . . . The Earle now gets the big names originally booked for the Stanley. . . . Artie Cohen made a heyday of it when Sally Rand was there. . . . And the house business picked up. . . . If anyone wants any valences on recent Earle shows, get in touch with Cohen. . . . They are available for a small sum.**

## Hitler Effect

Because of the current Hitler agitation, a local house contemplated changing its name.

Europa, which built up its name after seasons of effective selling of a foreign picture policy, favored change to Playhouse, mainly because the Europa sounds German to a large part of the Europa's patrons.

The house patronage fell off after a German picture was shown recently, with the management receiving inside tips that the rumors were around that a silent boycott was on. Because of this, the house wanted to change its name, but didn't.

## Delaware Charters

Warner Bros. First National Pictures (Philippines) Inc. Deal in motion pictures of all kinds.

Tri-State Theatre Corporation. Business of theatrical proprietors. \$10,000.

Evans Theatre Corporation. Business of theatre proprietors. 100 shares, no par value.

Motion Picture Foundation of the United States of America, Inc. No capital stock. Conduct schools relating to the making, exhibiting and displaying of motion pictures.

Tiffany Productions of California, Inc., Ltd., to change name to Cortlandt Pictures Corporation of California, Ltd. New York City.

WHEN "DINNER AT EIGHT" opened a meal was given to the local scribes, after which the picture was thrown on. . . . Show boasts the MGM galaxy of stars and opened to good hands.

**HARROWGATE has reopened. . . . So has the Hip, Pottstown. . . . And the Park, Allentown, is a Long and Edwards possession. . . . Upsal has a new heating system. . . . While the Avenue invited gold star mothers to attend the showing of "Pilgrimage."**

**MAX RUDNICK is putting burlesk into the Shubert. . . . He is a former New York City exhibitor and the opening of the Shubert means the closing of the Earle, Atlantic City, as far as burlesk is concerned. . . . Eddie Corcoran will be in town to help put over Paramount's "I'm No Angel" when the Western epic opens up.**

**PARK, ALLENTOWN, and Park, Copley, have been taken over by Long and Edwards. . . . Among those who are Havana-ward are Herb Elliott and the Mrs. . . . They are expected back soon.**

**NINETEEN YEARS AGO. . . . Grand Theatre, 52nd and Market Streets, closed to have a new front built. . . . An orchestra was to be installed again in the Dreamland, 835 Market Street. . . . C. Schwartz resigned from the Monarch Exchange and took over the management of the then recently opened Quaker City Exchange. . . . Plans were being drawn for John M. Kennedy, Jr., for a movie theatre to be built on Frankford Avenue above Columbia to cost \$40,000. . . . Samuel F. Wheeler reopened his Fifty-second Street theatre remodeled and with new upholstered seats.**

**TEN YEARS AGO. . . . Emo resigned from Para. . . . W. O. Heckman at Hip, York. . . . The Fox Theatre was preparing to open.**

## Sixteen in Canada

Canada has gone for Wide Range Sound in a substantial way with twenty-one installations already contracted for with the Northern Electric Company, the distributing and servicing organization for the Western Electric Sound System in the Dominion. Sixteen installations have already been completed.

## Corporation Applications

The Met Company, Philadelphia; establish and control a theatre; Louis Naren and B. Berg, both of Philadelphia, and T. Forsythe, Conshohocken, incorporators.

S. F. E. N. Theatre Company, Philadelphia; run, manage and control theatre or theatres; J. C. Nirdlinger and S. F. E. Nirdlinger, both of Merion, and John F. Nixon, New York, incorporators.

New Garden Amusement Company, Philadelphia; erecting, purchasing, acquiring and controlling theatres; Isadore and Joseph Hirst and Jacob Hornick, all of Philadelphia, incorporators.

## "Footlight" Sendoff

Local S-W crowd didn't waste any time in giving "Footlight Parade" a big send-off. Special trailer plugged the show, and a living bally went through the streets. Increased ad space in the dailies helped too.

## "In the Money"

"In the Money" is the new title of "Cross Streets," invincible picture and a First Division release.

Cast includes Lois Wilson, Warren Hymer, Skeets Gallagher, Sally Starr, Junior Coughlin, Arthur Hoyt, Louise Beaver. The director is Frank Strayer.

## Sports Issue Up

Postponement on October 23 until the November term of court of a hearing on a recent order preventing Huntingdon County commissioners from printing ballots by which the voters were to determine whether to allow Sunday sports on the Sabbath, means that Huntingdon County voters will be deprived of the opportunity to vote on the Sunday sports issue in November.

The privilege to decide the issue was taken from the voters when Judge Thomas E. Bailey, of the Huntingdon County Courts, announced that the hearing was continued. He made no comment.

## Lose Tax Pleas

Fourteen decisions refusing appeals brought by the Stanley Company of America, were filed last week by the Board of Tax Appeals at Washington.

One upheld the Commissioner of Internal Revenue in assessing \$62,995 for 1926 income taxes. The company claimed dividends from the Atlantic City Vaudeville Company were illegally included in taxable income.

The others were for small tax claims for 1922 and 1923 in which the company charged failure to allow proper depreciation on Philadelphia theatre property.

. . . Ely Epstein was back at Universal . . . "The Mail Man" had its world premiere at Fay's. . . . C. C. Spink was managing. . . . November 19 was Motion Picture Day. . . . C. C. Pettijohn said the activities of Will Hays would save producers and distributors \$14,000,000. . . . Horlacher had six routes running. . . . Leon Behal won a contest.





**ELI M. OROWITZ**  
EDITOR

**VOL. 1** **No. 9**

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# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## GET BACK TO BUSINESS!

**F**OR weeks and months, the industry's leaders met, conferred and confabbed and now the answer is ready—the Code is here!

While you and you and you busied yourself thinking about the Code; expressing your opinion and estimating, fearfully, the additional burden it would fasten upon your overhead, you probably forgot about your box-office. Product was dated in, played and—well, it wasn't your fault if there was a slight profit. What are you going to do now?

The Code is here! So what? Our industry like every other is expected to bend a little in the government's effort to distribute the consumer's buying power over a greater number of people. You have had to increase your personnel and overhead. Whether the proportionate increase in your receipts will correspond favorably with the comparative additions to your overhead is the potent factor to consider.

And yet mere consideration will not avail you anything unless it is consummated and executed profitably. If the NRA will rehabilitate the panicky minds; if the NRA will automatically eliminate the pettiness of some exhibitors; if the NRA will serve as a supplemental force of education by reason of forcing showmen to get right down to business and stay there, then the Code will be more than welcome, regardless of its additional cost to you.

A whole magazine, filled in six-point type could not possibly list the business atrocities suffered at the hands of some gentlemen who, only because of circumstances, are exhibitors. This is not the gallows. We don't want your head but we are trying, to the best of our ability, to convince you how utterly important it is for you to emulate the leaders and associates in other industries in their business-like methods of attracting more business to off-set the additional cost incurred by the Code's regulations.

How much longer will you and you and you continue to have standing accessory orders? How much longer will you let a money-maker slide in and out without extracting every prospective dime? Sure, they're not all profit-makers but haven't you reached that point where you can't recognize the difference any more? The writer has observed several tests attempted for the purpose of arousing exhibitors to interest themselves in something which did not cost them anything. All that was necessary was to send a postal card or letter. Do you think they wrote? No! They were not suspicious about it, but l-a-z-y. These tear-bag jerkers will never see the handwriting on the wall until their heads bounce into it—when concrete meets concrete.

We are not harbingers of adversity. We don't pat you on the shoulder. You're supposed to be good but we are so sincerely interested in the success of your theatre and the future of your welfare that we have the perspicacity to call a spade—a spade.

A business man should be familiar with his merchandise; know its value and recognize the demand, whether a natural one or created by artificial means. Can you truthfully answer yes to the classification? If you don't think movies are merchandise you have another thought coming because as long as people will shop for entertainment just as long will your attractions be merchandise.

In conclusion, may we better illustrate by an actual condition what we mean by merchandising values, demand, etc. In an important keypoint in the East, an independent second-run theatre has on four occasions, within six weeks, used three times the newspaper space of the first run on the same pictures. Now, either the first run is underselling or the subsequent run is over-selling. The latter is not wrong! Why? Originally booked for three days, the second-run has continued the showing an additional three days and longer.

What is it all about? Anyway, the Code is here. Go out and sell your shows!



# • IF I WERE YOU •

## "The Bowery"

"THE BOWERY" lends itself to so many merchandising and exploitation possibilities that I'll wager even "dead" exhibitors will come to life on this one. It is as near a box-office natural from every standpoint as theatremen could hope for.

Hal Horne's corps with Lieutenant Greenthal prepared and executed so many excellent ideas that it almost becomes a difficult assignment to suggest something UA may have missed. But—here it is.

If I were you I would hire a hurdy-gurdy or a monkey grinder's organ if obtainable to supply the music for the stunt. Get an appropriate costume for the man, viz: padded shoulders, long coat, loud pants, ancient straw with the wind-string attached to the lapel hole, etc. Then secure the figure of a girl. A muslin sewed outfit is okeh with enough stuffing in the chest to emphasize the predominance of the style in places where and when they counted most. To the toes of the figure tie an elastic string which is attached or nailed to the tip of the man's shoes. As the music plays, the ballyhoo man dances with the stuffed girl partner to the amusement of those gathered to watch the performance. The figure sways uncontrollably and the gestures are so manipulated by the male dancer that he waltzes her around anyway he wants to.

This business was used in a vaudeville act several years ago and was a show-stopper. If people paying an admission will roar at it, passersby will be favorably impressed by the gyrations of the couple. While the lookers-on are watching, the organ-grinder unfurls a window shade upon which the show announcement is painted in white. The ballyhoo should not be stationary but move from corner to corner, at intersections where most people cross.

## "I'm No Angel"

WHEN YOU DATE Mae West's "I'm No Angel" please don't let this gold nugget gather dust. Sure you'll do business. You can't help that but what you can do is to stimulate a little more definite interest to the point where this picture will hang up a new record. Paramount's h. o., under Robert M. Gillham, has done a sweet job on it.

If you never exploited a picture in your life, start on this one. The press-book is perhaps the most complete Paramount has ever issued and it's got meat.

IF I WERE YOU I would dictate a real good letter to every business firm in your city ahead of the opening. In that letter I would announce the information and simultaneously suggest that these merchants unquestionably will recognize the value of utilizing the Mae West influence. There isn't a business man or business woman who does not know that Miss West's first picture changed the buying habits, styles and vocabulary of the world. What she will do with "I'm No Angel" is something that your receipts alone can tell you.

Be careful to avoid endorsements in behalf of Miss West because suits will result. These advertisers need any reference to Miss West more than you need them. The

**Supplementary selling ideas on four current pictures are advanced in this issue.**

**They include new slants on**

**"I'm No Angel"**

**"The Bowery"**

**"The World Changes"**

**"White Woman"**

**Read this department before beginning your campaigns on these shows. There may be something that will mean added dollars to your box office.**

result of your form letter may induce the advertising manager of your daily to plan a page, two or even a section.

Paramount's plan to offer prizes to exhibitors who play the picture the most number of times suggest that the idea be supplemented, locally, this way.

Why not a prize or prizes, to be promoted, to those who see "I'm No Angel" the most number of times, the first three days of the run? If you like the idea contact the City Editor of your paper because he will assign a man for human interest copy in connection with those who try for the prizes.

Purpose of limiting the contest is because on the fourth day you will have some swell

local copy for your ads in addition to the publicity. Some woman will come in for the first show and stay on through, missing her meals. By the time she comes out of your theatre, she may be staggering and ready for a hospital ambulance. Not that we suggest this kind of a thing, but bear in mind, anyway. It has unlimited possibilities. My angle is that if a good idea is offered to exhibitors why not retailize it to the final consumer.

## "The World Changes"

CHARLIE EINFELD'S high-powered exploitation for the premiere of Paul Muni's "The World Changes" in New York is something to write home about. That first sky-train is a pip but its duplication is hardly likely except in Philadelphia, Chicago or on the coast. Yet, the lobby display gives me something I want to pass on to you.

IF I WERE YOU I would immediately visit the local Chamber of Commerce for the purpose of arranging a limited exhibit which would visually describe the changes in your own city from 1833 to 1933. There are relics of some kind around which will attract a great deal of attention and perhaps publicity. For instance, the front pages of your dailies, one hundred years ago or later alongside of a current issue; photos of the city then and now; photos of the big stores then and now; population figures, then and now; police force, then and now; photos of manufacturing plants with personnel then and now; photos of big milk companies showing horse-drawn vehicles and the number of motor-driven trucks, etc. A small card, tacked to each part of the display should read "The World Changes."

Community spirit is something worth tying to—they like it, everywhere.

## "White Woman"

WHEN YOU BOOK "WHITE WOMAN" you may not know it but you're playing film which makes histrionic history. Charles Laughton turns in a performance which is incomparable, despite his English accent. Yet Carole Lombard is featured above him.

IF I WERE YOU, I would get up a long roll of paper, with lines, in the form of a petition to be placed on display in your lobby, a week prior to the opening of "White Woman." An explanatory card details the plan that movie fans in your city are requested to sign the petition to be sent to Paramount asking them to make Laughton a full-fledged star as a result of his acting in "White Woman."

Not only is it a good publicity getter but it firmly implants in the minds of prospective patrons that they will see something good—and they will.

A petition of this kind has rarely ever been worked for this purpose and If I Were You I would try it. By all means acquaint your newspaper editor with the facts even to the point where you offer to get the print in ahead to screen for him, his dramatic editor or a reporter.





# The Private Letter to Mr. Bill Box-Office\*

(Willb Okay devotes some attention to advertising and adjectives. Do you agree with him in his analysis of that problem?)

WHAT'S THE MATTER with your newspaper advertising? Have you discovered that the returns in ticket-buys is not in proportion to its cost? Well, don't blame it on printer's ink. Too many fortunes have been created solely upon the use of newspaper columns and by the same token fortunes have been wasted.

WHAT'S THE DIFFERENCE or where is the difference?

WELL THE COST of advertising space is about a hundred times as much as editorial or news. By that, I mean, that a \$50 reporter writes three columns a day yet in a metropolitan daily the space is worth \$600. In other words \$7.50 per day writer fills \$600 worth of space, comparatively. Is the text in your ad written one hundred times as interesting as the news copy? You have the added advantage of using illustrations, mats, etc., which are not in the editorial columns.

ASIDE FROM THESE CONSIDERATIONS have you adjectived them to death? Have you been foolish enough to retain in entirety, the text of press-book ads? Don't you know that using the word "best" is a holy sin in advertising. There never was anything which warranted "best" or "greatest" and even if there was you can not always predetermine or force public opinion.

I HAVE IN MY FILES the text of a newspaper advertisement which was inserted by a mid-west agency. Why did I keep it? Because the purpose of the message is to safeguard the value and influence of the institution of advertising itself, and because its motif is of vital importance, I give you its text. Take about twenty minutes off this evening and read it thoroughly. Peruse it slowly and digest it that way. Pause at the end of each sentence and let each individual part of this great message not only sink in your mind but establish itself so firmly that it will be forever retained.

IT SPEAKS NOT ONLY for the advertising fraternity but should symbolize the ideals of your printed messages.

It was headed: "American Advertising Must Mend Its Ethics or Lose Public Confidence."

Here it is:

"Publicity pages are today toting over-heavy loads of hokum and bombast.

"The trail of the trickster is becoming an easy highway over which unscrupulous advertisers are rushing to elusive Yukons.

"A great work is being undone; the precious achievement of honest advertisers who have labored for years, by means of expensive public print to build up enduring faith in worthy American products, is being garbled and debauched by ballyhoosers.

"Quackery in advertising is being allowed to revive the old discredited patent medicine humbuggery, because self-deceived advertisers are still stupid enough to believe that a generous share of the public can be fooled all of the time.

"The spirit of Barnum survives in such extravaganzas as these:

... cigarettes that are boisterously proclaimed panacea for physical and social torments . . .

... soaps that are supposed to quickly transform ugly faces into visions of beauty . . .

... foods that are advertised as cures for every disease known to man . . .

... tooth-pastes claimed to magically convert old bone into new pearl . . .

... cosmetics sure to metamorphose prunes into personalities . . .

... raw moving pictures furiously flaunted as 'absolutely the greatest and grandest moral triumphs of the age' . . .

... inferior automobiles that are contended to be superlatively better in all details than real cars . . .

... scare propaganda which uses fake fear as an impelling factor . . .

... cheap imitations heralded as 'the world's best' . . .

... and last, but not least, the purchased testimonial, a new form of genteel bribery, by which the cupidity of notoriety-seeking endorsers is exploited to a public not so gullible as some wisecracks assume it to be.

"IT MAY BE A TRUISM that the more ridiculous some things are made to appear, the more they will be talked about—just as polecat on a hilltop may get more of the world's attention than a violet on a mossy bank; yet it is not the kind of attention that creates the desire to possess.

"There are no soft colors on the mountebank's palate. He shouts only in high key. All of his fleas are elephants. And his small facts become fallacies by distortion and exaggeration.

"The misuse of superlatives is a crime in advertising.

"And let it be set down here that radio continuity carries its full share of the offending buffoonery.

"This modernistic hocus-pocus is not a 'noble experiment.' Though it may have temporary successes, it is a costly way to achieve paltry results. And the tragedy of it is that it really deceives few except the fogged advertiser himself.

"SUCH SUBSTANTIAL INSTITUTIONS as those which produce Campbell's soups, Packard automobiles, Goodyear tires, Fisher bodies, Swift's bacon, Sheaffer pens, Heinz beans, Gruen watches, Quaker Oats, Ford cards, Mimeographs, Kodaks, Coco Cola, Jello—the list might be made tiresomely long—have never attempted to shanghai public consideration with a bait of buncombe; and they have done thorough going jobs without extravagant expenditures.

"The American public needs no defense against the implied indictment of its intelligence by the cheap methods of misled advertisers. It laughs in its ample sleeve at the antics of the burlesquers, even discussed them with its tongue in its cheek—and as a buyer keeps its sagacious counsel.

"BUT THESE THINGS would be little concern of ours did they not tend to bring all advertising into disrepute. The first task of sound American business is to maintain the faith. Every tricky, over-reaching advertisement that appears in public print is just so much drag to progress—and harm to all honest advertising. Advertising must be believed. It is too fine and useful a force in the world today to be trusted to bunglers.

"And besides, silly advertising is expensive. There's a better way.

"American advertising must 'debunk' itself or lose public confidence."

IN MY NEXT LETTER I intend to send you some of the fundamentals of advertising that every showman should know, whether he has a publicity man or not. You can not criticize unless it is constructive but without knowing the limitations of type and newspaper procedure, you can't say anything at all. You may see something wrong with the lay-out but why? I'll tell you about it in my next letter.

Your friend,

(Signed) Everything WILLB OKAY.

(\*After this bit of enlightenment, showmen may adapt their styles to conform to what Willb advises. Watch for another letter in this series next month.)



# WHAT SHOCKED THE CENSORS—

## The National Council on Freedom from Censorship Reveals What Happened in One State When a Governing Body Decided to Delete Films

REVEALING for the first time the dialogue and scenes that the New York State censors delete from moving pictures under the licensing law as "obscene, indecent, immoral, sacrilegious" or as tending "to corrupt morals or incite to crime," the National Council on Freedom from Censorship, organized two years ago by the American Civil Liberties Union, has published "What Shocked the Censors!", a full record of the cuts made in 1932 and through March, 1933. These deletions, according to the Council are characteristic of the work of censors in the five other states where they function: Kansas, Maryland, Ohio, Pennsylvania, and Virginia.

CENSORS deleted parts of 355 feature films or over a third of all submitted, the booklet indicates. The deletions, according to charts prepared by the Council, have to do 44 per cent. with sex; 29 per cent. with violence; 16 per cent. with crime; 5 per cent. with government; and 3 per cent. with religion.

"THE UNDERLYING MORAL COMPULSIONS are two-fold," says Prof. Eduard C. Lindeman, New York School of Social Work in his introduction, "in the first place, the censor does not permit sex, crime, or violence to become too attractive or gruesome, and in the second place, he wishes to protect government and religion from direct attacks and indirect calumnies."

THE NATIONAL COUNCIL, says Hatcher Hughes, chairman, in his foreword to the booklet, was determined to find out just what the censors were doing. It was no easy task. The censors had worked secretly, behind closed doors, for ten years, and they were modestly reluctant to change their ways. They refused to give the public they protected an opportunity "to voice any intelligent praise or criticism, or in fact, to make any appraisal whatsoever of this 'protection'." Through a bill introduced at Albany, through correspondence with the Board of Regents and the Commissioner of Education, the National Council urged its point of view that "if the censors accurately reflect current standards of morality and decency they have nothing to lose by a public inspection of their work. If they do not,

then as public servants, they should welcome correction." At last in May, 1932, mimeographed copies of the records of movie deletions were sent to the National Council.

THE EVIL OF CENSORSHIP lies not so much in the elimination of isolated scenes and dialogue, according to the booklet, but in its superficiality and arbitrary inconsistency. Censorship, says National Council, puts a premium on sentimental, flabby pictures and impedes honest, intelligent treatment of fundamental and controversial problems. Comparison of what is cut with what is left untouched in other films or even the same film is suggested as a means of showing the capriciousness of the censors.

"SEX SUBJECTS are censored not where immoral relations are shown, as they often are," according to the booklet, "but where they are shown in a favorable or too jocular light." Typical cuts in dialogue are such expressions as "want you," "left my youth in the capitals of Europe," "is she kept," "spend the night with me," "those blondes light up the old place," "mistress," "birth control," and "prostitute." Kisses must not last more than four feet of film. Scenes were censored showing unmarried couples living together, the key to a young lady's apartment in the possession of a man not her husband, a wedding ring on the finger of an unmarried girl. Nudity seems usually to be regarded as indecent or obscene. In the records of the popular pictures of Bali and the South Sea Islands the phrase "eliminate all views of child where sex is displayed" appears repeatedly.

CRIME AND VIOLENCE are censored when the film deals with the "technique of crime and the actual commission of criminal or violent acts. Labels on bottles indicating criminal use, such as poison, veronal, chloroform or ether are cut out." All scenes in which money and gems, the plunder of crime, are being divided are censored. Machine guns and revolvers are commonly frowned on except in war pictures.

"THE CENSORS ARE DETERMINED," says the booklet, "that corruption in public

life shall not be suggested in the movies. Inefficiency and negligence by public officials appear to be actually under the ban. A lawyer's denunciation of 'man made laws' and their administration was censored; references to 'framing the jury' or 'fixing the judge' were likewise deleted. A scene in which a mayor shakes hands with a racketeer was eliminated altogether with the words, 'Jig, I want you to know that we appreciate this little party you're throwing for us tonight.' Portrayals of the third degree are censored."

THE COUNCIL notes as examples of cuts relating to religion the elimination of scenes showing the Bible being thrown on the floor of a church and its pages used for cigarette papers. The scene of a girl reading a novel behind her Bible in a synagogue was deleted from a Jewish film.

THE NATIONAL COUNCIL was organized to fight all forms of bureaucratic censorship, leaving the sole control to prosecution with trial by jury. The Council aids in court trials when convinced the law has not been violated and strives to unite all forces opposed to censorship. Its officers are Hatcher Hughes, chairman, Barrett H. Clark, Fannie Hurst, and Elmer Rice, vice-chairman; Harry Elmer Barnes, treasurer, and Gordon W. Moss, secretary. The National Committee numbers thirty-seven authors, lawyers, editors and liberals including James Branch Cabell, Henry Seidel Canby, Marc Connelly, Morris L. Ernst, Paul Green, Sidney Howard, H. L. Mencken, Prof. Henry Raymond Mussey, Lewis Mumford, George Jean Nathan, Eugene O'Neill and Dr. Ira S. Wile.

**Five states, Kansas, Maryland, Ohio, New York, Pennsylvania and Virginia have Censor Boards. In addition, there are many local bodies which govern the showing of films.**

**The American Civil Liberties Union is actively interested in this problem, which is of extreme interest to exhibitors of those states as well as others. The above review of censorship should interest all theatremen.**

**The deletions in one state are similar to those in the others.**



## Record

There can be programs too long for patrons.

Philkino Theatre tried an experiment, began at 12.01 Monday morning, ran until 5.45, with approximately 42 reels of film being run off. This included several features, English, American, Russian, etc., and many shorts.

100 patrons dwindled down to about 16 just before the closing time, but when a single reel was thrown on, 15 left. One person was still watching the show, but upon investigation he was seen to be sleeping. This disqualified him. House was prepared to run until 10 A. M. if necessary to beat the record.

## Heard In

**S**CRANTON  
Bowling League  
Underway Here

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COMBINATION VAUD and pictures doing good at Capitol where Manager Edgar Simonis is. . . . Girls in the Comerford company offices and the wives of a number of the central city theatre managers gathered around the festive board to say good-bye to Philemena Sullivan, an attache of the booking department for seven years. . . . Miss Sullivan leaving town for new employment at Booneville, N. J. . . . Everybody happy and the honor guest was presented with a bag. . . . Lourdes Cullen, former employe of the Comerford concern, has returned, filling Miss Sullivan's position. . . . M. E. Comerford and a local haberdasher, combined to delight moleskin warriors of St. Thomas' College, Central, Technical and St. Thomas' High Schools. . . . Captains of the respective grid squads were given sweaters and other gifts from the stage. . . . Speaking of athletics, employes of four central city centers—Strand, Family, Ritz and State—have gone in seriously for midnight bowling, the theatre employes forming a special league. . . . Games get under way at 11.15 P. M. . . . Despite the early season competition, the boys have turned in some very creditable pin performances. . . . Billy J. Cosgrove, Strand manager, just can't stop aiding in some worthy cause, particularly when the activity means excellent contacts. . . . Billy "cleaning up" as division chairman in membership drive of Catholic Men and Boys' Association.

Turn to the CLASSIFIED page if you want to effect real savings, get real service, and be pleased. The new CLASSIFIED page is YOUR page, and the firms represented on it have reputations of many years' standings. If you need their service, you are getting the best in the field.

UNDER THE TERMS of a lease filed October 27 with Recorder of Deeds Thomas J. McDonnell, Comerford-Publix Company will operate the Orient Theatre, Dunmore, for a period of five years at the rental of \$37,500 for the full period. . . . With the lease was filed a mortgage from Joseph E. Golo, the owner, to the Comerford Company, to cover a loan of \$12,500. . . . Change from Mon-

day to Friday night in Town Hall A. C. boxing shows proved profitable, fans going for fistic entertainment on the latter night. . . . Y. M. H. A. Theatre Guild players scored heavily in "Ladies of the Jury." . . . Rumor is still in the air that Matt Carey, brother-in-law of M. E. Comerford, will be named Scranton's new postmaster, succeeding Col. E. H. Ripple.

## Thornton in Business

John Thornton, formerly with Educational, now has a candy manufacturing company of his own, operating it with his wife.

It is The Betty Candies, 6040 Market Street, very popular in West Philadelphia. The candies are famed for their quality and Thornton will be glad to take care of his film friends, especially with the holiday season approaching.

## Read CLASSIFIED

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## "Dance" Opens

"Dance, Girl, Dance," a Chesterfield picture and a First Division release, opened at the Mayfair Theatre, New York, last week.

# FRANK DONNELLY and FRANK WOLF

Now  
Booking—

The  
Met  
in Phila.

THE MET COMPANY, Inc.  
BROAD AT GIRARD  
PHILADELPHIA

October 20th,  
1933.

Messrs. Donnelly & Wolf,  
435 Real Estate Trust Bldg.,  
Broad and Chestnut Sts.,  
Philadelphia, Pa.

Gentlemen:

May I at this time compliment  
you on the show you booked for THE MET,  
for our opening week.

It unquestionably pleased our  
audiences.

With kindest regards, I am

Very truly yours,

*Edgar Wolf*  
EDGAR WOLF - Manager

EW:IG

Stages  
Show  
TO FIT  
Your  
Budget!

# Vaudeville

Wire! Write! Call!

Real Estate Trust Building  
PHILADELPHIA

PHONE — Pennypacker 0792



## Rashi Descendant

According to a statement recently issued by the Descendants of Rashi Association, Mike Landow, Universal branch manager, is a member of that aristocracy. The Landaus (Landows) are descended from David, King of Israel, of royal blood and privileged to marry into families of Prince Edward, Alfonso.

It seems Rabbi Solomon Rashi, a Bible commentator of 1033 A. D., started it all.

Friends are congratulating Mike on his royal blood. Now Vine street has a real prince on its hands.

## Heard In

### LEHIGH VALLEY

Van Working  
And Foreman Here

By Jack

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JACK VAN has been on the jump getting ready for the re-opening of Wilmer and Vincent's State theatre, Allentown. . . . Jovial Jack has had a vacation in Florida, New England States and other points of interest. . . . New sound equipment has been installed. . . . Transit, N. Apter, manager, has 15 cent rate from 10 A. M. to 2 P. M. . . . Guest nights and dishes are going strong at the Franklin; Towne also has guest nights and free passes for the kiddies; Strand, Paul Allendar, manager, runs continuous from 1 to 11; Walter Hurley opens Colonial doors at 12.30; Earle is still dark.

OSCAR FOREMAN is the new manager of the College, Bethlehem (United Chain), succeeding Jerry Cooper. . . . Phil Wolfson formerly located here is now at the Easton Transit. . . . Foreman came to Bethlehem from the Fox Theatre, Bordentown, N. J., and is busy making friends in the new district. . . . Richard Shamus at the Colonial, cashed in on news shots of the Columbia-Lehigh game. . . . Harry Gammett, manager, Globe, gave away 250 "Golden Harvest" tickets in a tie-up with the South Side Business Men's Association. . . . George C. Meeser, Nazareth handed out fifty beautiful table lamps to patrons of the Broad Street Theatre. . . . Couple of after-school kiddy matinees were well attended. . . . Saturday matinees at the New Roxy, Northampton, were changed to 1.30 P. M., October 21, because this is a 3½ hour show including the serial "Fighting With Kit Carson." . . . New slogan is, "Where Perfect Sound Is Always Found." . . . Andy Anderson is the manager.

## Monogram Costs Up

Monogram costs are up. At a meeting held last week at Cleveland, 100% increase in negative costs was okayed, with a minimum of \$100,000 for each special.

## Some New Faces in the U Lineup



John Boles, in "Only Yesterday"; John Barrymore in "Counsellor at Law" and Paul Lukas in "By Candlelight" are here.

## Heard In

### YORK

Harry Travis  
In Town Here

WITH THE semi-annual Warner Club party in the offing, it was a little tough getting any news out of the York boys this week. . . . All they could talk about was the good time they were expecting, with the result that I became enthused and decided to accompany them to the Quaker City. . . . York district turned enmass for the affair, sending three bus loads of enthusiastic employees to Philadelphia.

HARRY TRAVIS has joined the York district, taking the place of Cleon Miller, as manager at the Capitol, vacated when Miller was transferred to the Strand after Paul Costello was transferred to Philadelphia. . . . Travis hails from Memphis, Tenn., and from what I have seen of him, should make a hit with the York theatregoers.

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## Bierbauer Active

State, Wilmer and Vincent theatre, Harrisburg, which was closed for the summer, re-opened October 23 with a stage show and motion pictures. Charles Bierbauer, veteran theatreman, whose affiliation with Wilmer and Vincent interests dates back nearly thirty years is manager. He succeeds C. M. Gible. E. Gerald Wollaston, for many years ticket taker at the Colonial and Victoria Theatres of the Wilmer and Vincent chain, Harrisburg, was appointed assistant manager of the State the day following its re-opening.

Although the headquarters of Manager Bierbauer will be in Harrisburg, he will supervise operations at all Wilmer and Vincent Theatres in Pennsylvania. He plans to move his family to Harrisburg.

CLEON MILLER'S campaign on "What Price Innocence" was successful. . . . He had them standing every night. . . . Miller capitalized on the fact that the story of Lancelot Barrymore's latest picture, "One Man's Journey," was written by a native Yorker. . . . Records featuring Bing Crosby's songs in his "Too Much Harmony," were used in the Strand. . . . Paul Rhodes, assistant manager at the Capitol, who has been acting manager since Miller was transferred to the Strand, is laid up with a broken leg.

## "Henry the Eighth" Is Due Soon



Charles Laughton takes the cake and everything else in the United Artists' release of "Henry the Eighth."



Picked from the top ranks  
of the big hit names of  
radio, stage and screen...  
for your box-office... a  
brilliant array of names,  
never equalled in a  
program of comedy short  
features... splendid fulfill-  
ment of E. W. Hammons'  
promise of a line of  
comedies you can ex-  
ploit with pride and profit.

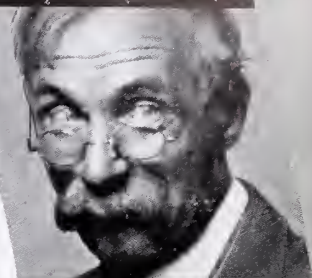
# NAMES

*in Short features!*

NO COMPANY EVER OFFERED YOU  
MORE IN ONE SEASON'S COMEDIES..



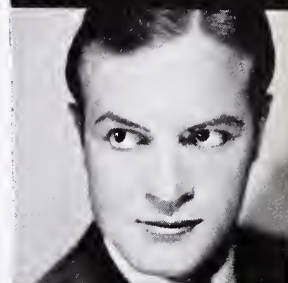
ERNEST TRUEX



ANDY CLYDE



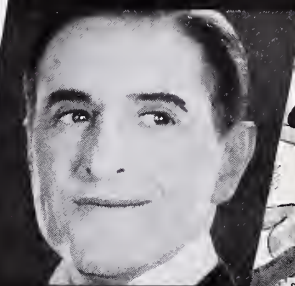
HELEN MORGAN



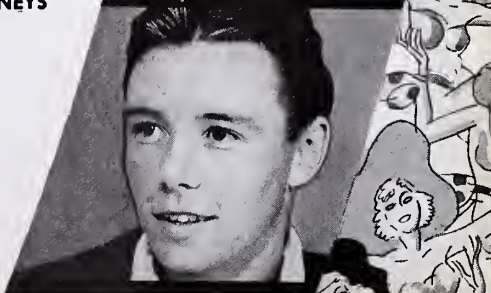
BOB HOPE



OLIVE BORDEN



TAYLOR HOLMES



## Two Reels

STAR COMEDY SPECIALS	MUSICAL COMEDIES
ANDY CLYDE COMEDIES	MORAN & MACK COMEDIES
CORONET COMEDIES	FROLICS OF YOUTH
TOM HOWARD COMEDIES	MERMAID COMEDIES

## One Reel

TERRY-TOONS	BABY BURLESKS
SONG HIT STORIES	THE TREASURE CHEST
AS A DOG THINKS	ROMANTIC JOURNEYS
BATTLE FOR LIFE	



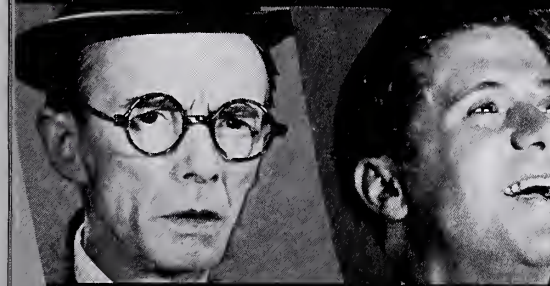
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OPNAGLE AND BUDD MORAN AND MACK



LILLIAN ROTH MILTON BERLE



TOM HOWARD TOM PATRICOLA





## Read CLASSIFIED

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## Heard In

# U P - S T A T E

Floyd Hopkins  
Has Operation

C. FLOYD HOPKINS, Harrisburg, district representative (Wilmer and Vincent) underwent a tonsil operation last week at the Harrisburg Hospital. . . . His condition is reported to be satisfactory. . . . Lee Levy, city manager for Wilmer and Vincent, Allentown, and former manager of the Victoria, Harrisburg, was a guest of Manager Charles Bierbauer at the re-opening of the State, Harrisburg. . . . Lee's Allentown theatres re-opened simultaneously with the Harrisburg theatre. . . . You should have seen Manager Bierbauer, resplendent in tuxedo, at the State re-opening. His assistant, Gerry Wollaston, and Francis Deverter were doing their stuff in fine fashion also.

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IT WOULD DO the heart of any exhibitor good to see the Strand, Steelton, where R. M. Houser is the head man. . . . There's a wide-awake manager, Houser. . . . He seems to know just what his fellow Steeltonians want to see on the screen. . . . Royal Theatre, Hummelstown, had one of its best nights of the year for "She Done Him Wrong." . . . Grand, Harrisburg, ran two features, October 25.

FRIENDS of affable Ed Simms, head porter, Loew's Regent, Harrisburg, are rejoicing over the fact that he has been discharged from the hospital and is reported to be on the road to recovery.

WANT SERVICE—See CLASSIFIED page.

MOVING PICTURES of "The Ministry of Jesus," taken from "The Passion Play," were presented at Epworth Methodist Church, Harrisburg, October 19. . . . Pennsylvania Engineers' Society was entertained in Harrisburg, October 24, with a motion picture of Baltimore's "Fair of the Iron Horse." . . . Moving pictures taken by Boy Scouts and Rabbi Philip David Bookstaber on their recent trip to the Holy Land and the Scout jamboree, Hungary, were shown at a recent meeting of the Ohev Shalom Temple Brotherhood, Harrisburg.

REAL RESULTS—See CLASSIFIED page.

MAE QUIRK, who manages the Victoria, Mt. Carmel, is establishing a new record. . . . Her house is one of the cleanest in the territory and she is a smart show woman, to use another

## "The Bowery" Brings Back Them Days



In the Zanuck-20th Century United Artists picture may be seen Wallace Beery, George Raft, Jackie Cooper, Fay Wray.

## Harrisburg Legit

Coincident with the re-opening of the State, Wilmer and Vincent theatre, Harrisburg, October 23, Majestic (Wilmer and Vincent), Harrisburg, re-opened October 25, with the stage drama, "Ruy Blas," starring Walter Hampden.

J. D. O'Rear, manager of the Victoria Theatre, Harrisburg, another Wilmer and Vincent motion picture house, is to manage the Majestic throughout the season.

While O'Rear is taking care of the managerial duties at the Majestic, Harry Lambert, manager of the Colonial, two doors from the Victoria, will manage both the Colonial and the Victoria houses.

REAL RESULTS—See CLASSIFIED page.

## Copyright Action

Frank Fogel, representing the Copyright Protection Bureau, has brought action in United States District Court in Scranton against Ed Nanwicz, John Nanwicz, and Mrs. John Nanwicz, Dreamland Theatre, Eynon, on a charge of holding over film on four actions by Universal and one by World Wide.

TURN TO CLASSIFIED—and SAVE.

term for showman. . . . She deserves a lot of credit. . . . Oscar Althoff, Mahanoy City, is also an enterprising exhibitor. . . . Uses a lot of ballyhoo stunts and exploitation ideas.

## Masterpiece Lineup Ready for Exhibitors

36 Features Available in New Season, Korson Says

Masterpiece Film Attractions is ready with its 1933-1934 line-up.

Announcement of completion of all deals was made this week by Louis "Pop" Korson, president. 36 pictures will be included in the new season total.

These are summarized as follows:

Twelve westerns, six from Buddy Roosevelt and six from Buffalo Bill, Jr.; twelve action pictures, from Mayfair; and twelve melodramas six directed by Edwin Carewe and six released under the Pyramid brand.

The Pyramid brand will be personally inspected by the exchange and will not be released unless up to a high standard. This is Korson's personal guarantee.

Casts and names of stories will be announced later.

The local exchange has on hand 24 westerns available immediately.

## Goldsmith Prexy

Dr. Alfred N. Goldsmith is president of the Society of Motion Picture Engineers.

## "Midshipman Jack" Is a Naval Story



Radio offers Bruce Cabot, Frankie Albertson, Betty Furness and others in the show.



## Heard In

## READING

Nowitsky Good  
Samaritan

By T. R.

READING THEATRES are beginning to feel the spur of cooler weather, as well as some of the benefits of the NRA. . . . Reports are heard of more activity in vaudeville. . . . Rajah Theatre is not only to be wired for sound, with a good system, with William O. Heckman as manager, but it is to combine vaudeville and pictures. . . . Astor is showing vaudeville.

ALFRED NOWITSKY, manager, State, got some good publicity by serving as first aid to a couple of matrimonial conspirators on his payroll, and converting the plot into a good news story. . . . Ruth Swartz, one of his usherettes, and Ralph Wentzel, another employe, were the couple planning to wed, and after the ceremony they were called to the stage at the end of the last evening show and presented with a lot of handsome gifts.

DARK for the entire summer, Wilmer & Vincent's large Capitol, Reading, has been put in a vaudeville-picture hookup with other Pennsylvania and Southern theatres in the W-V chain and opened October 26 with a 10-20-30 cent picture policy, plus vaudeville. . . . A vaudeville orchestra with Frank L. Diefenderfer as leader and Western Electric sound apparatus have been installed. . . . Paul E. Glase, Embassy Theatre, general manager of the Wilmer & Vincent houses here, announces the appointment of Floyd Stoker, New York City man, as Capitol manager.

RAJAH THEATRE, Reading, opened October 26 with William O. Heckman again in charge. . . . Monday to Wednesday, inclusive, will be reserved for road show dates and other rentals. . . . House has been equipped with Western Electric, and considerable money has been spent on other improvements by Rajah Temple, Mystic Shriner, the owners and operators.

PLANS to reduce the dues of Reading Local of the American Federation of Musicians, numbering many theatre orchestra members, fell through when the local decided to stick to the old rate, \$7.50 a year.

MURRAY LIVINGSTON, whose "Barrel of Fun," was a big Friday night attraction at the State Theatre, Reading, for a record-breaking period last season, is again dispensing prizes. . . . Up in Lebanon the Academy of Music, pictures and stage shows, was host to all the newsboys in that city. . . . Tamaqua's Victoria Theatre is presenting stage attractions with feature pictures.

WITH SEVEN DOWN-TOWN houses now open, better business in theatres here is in sight. . . . Embassy, Park, Loew's, and State are showing pictures only. . . . Astor and Capitol, the latter just re-opened, are presenting films and vaudeville, and at Rajah, Pantages vaudeville and news reels, together with shorts, are being presented. . . . Rajah is charging 50 cents top, Capitol prices being 10, 20 and 30. . . . Things are picking up for musicians also. . . . Ben Roberts, formerly musical director at the Palace, New York, is directing the Rajah orchestra of nine men.

## O'Leary Hors de Combat

J. J. O'Leary, Comerford executive, tripped on a carpet while in the Scranton offices of the company.

A bone was broken.

## "The House on 56th Street" Has Interest



Gene Raymond, Kay Francis, Ricardo Cortez are favored in the Warner picture.

## Heard In

## ATLANTIC CITY

Heim Jacobs  
Dresses Front

CHAMBERLAIN BROWN PLAYERS ended 26-week stay at Apollo, due to public failure to support stage plays, even at \$1 top. . . . Aldine has returned to stage shows in combination with screen bill for three days each week-end this winter, as announced by Milt Russell, veteran manager. . . . Sidney Poppay pulled off a nifty exploitation on "Lady for a Day" before it came into the Virginia. . . . Ambrose S. McDade, known to thousands of patrons of Steel Pier as Mac during fifteen years as doorman, died October 11 from infection following a lightly-considered foot blister.

PART OF THE EXPLOITATION for "Footlight Parade" current at the Stanley consisted of sidewalk signs stencilled with green paint. . . . With misdirected enthusiasm one youth spread the ad on the steps of Holy Spirit Catholic Church. . . . John W. Brennan, for many years on the door at the Colonial and who went to the Aldine at time Harry Waxman took the house over, is back in the resort taking tickets at the Stanley. . . . Week-end dances will be an added feature at the Steel Pier this winter. . . . Tintown space, where Hardeen exhibited this past summer, has been turned into a cozy ballroom with heat. . . . Harry Volk, director of Steel Pier publicity, has finished up for the season. . . . Mel Koff is out as advertising manager at the Astor. . . . "The Bowery" came near breaking the house record at the Embassy. . . . Heim Jacobs dressed up the front handily.

## Schwartz on Coast

Sam Schwartz, chairman, state board of censors, hopped to the coast recently where he paid attention to the production of motion pictures.

Hollywood reports had him visiting various studios.

WANT SERVICE—See CLASSIFIED page.

## Goodman Expands

Harry Goodman, Metropolitan Printing Company, reports that with the addition of new equipment, he is ready to give the best possible service to all accounts.

Jack Weiss is no longer with the company.

## "Inquirer" Pays Goldman Tribute on "Buy Now" Move

Claims Honor for City as Pioneer in Drive

The *Philadelphia Inquirer* recently came out giving credit to William Goldman, general manager, Stanley Warner, for the start of the "Buy Now" movement.

It said:

When Philadelphia Was the Pioneer

It is interesting and instructive to note that the plans for the "Buy Now" campaign of General Johnson are almost identical with those that were put out by public-spirited Philadelphians more than a year ago. At that time William Goldman, general manager of the Stanley-Warner Company, the Motion Picture Theatre Owners of America and the Film Board of Trade called a meeting which was held at the Boyd Theatre to inaugurate a buying campaign. It was followed by a general meeting of representatives of all industries at the Mayor's office. Mayor Moore issued a proclamation, department stores and other merchants joined in the movement, and the results were quite gratifying. Now General Johnson is doing the same thing, and one may hope that it will be a success.

The purpose in referring to it at this time is to point out the fact that Philadelphia was the pioneer in a movement which eventually spread to every city and hamlet in the United States. It was just another of the city's "firsts" which are a cause of pride to all our citizens. When William Goldman started this campaign he expected results, but the rapidity with which it spread to all parts of the country surprised everybody. The screen talks alone, delivered in theatres everywhere, reached not less than 50,000,000 persons. It proved to be unrivalled publicity.

There is no good reason why the second campaign under the direction of General Johnson should not be still more successful. The underlying conditions are better now and people are in the mood to co-operate.

## "Henry the Eighth"

United Artists turned host Sunday night when "The Private Life of Henry the Eighth," with Charles Laughton, was unveiled.

Laughton turns in what probably can be called the best individual performance thus far this season as Henry the Eighth, and delighted the crowd with the manner in which he acted the part. The show is built for the masses and with the proper exploitation should turn in a good record at the box office. It is the sort of picture that must be seen before selling.



# BABY! I'VE GOT INFLUENCE!

Nov 1'33 pg. 28

THEY CAN'T  
PUT ME  
IN JAIL!



## BRAIN

"You're Social Register, honey . . . but I'M Cash Register" . . . The little napoleon who fleeced a nation with phoney bonds thought he was above the law till a tony blonde sold him short.



The country's been reading a lot about how the "financial wizards" work with other peoples money . . . here's the "low down" on "high finance" in a story that strikes almost everybody in their empty safe deposit box!

with **GEORGE E. STONE**  
**PHILLIPS HOLMES**  
**FAY WRAY**

Minna Gombell, Reginald Owen, Lillian Bond, Reginald Mason, Sam Hardy, Lucien Littlefield.  
Directed by George Archambaud. Samuel R.

**Radio**  
PICTURES



# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## For "Lady"



Virginia Theatre, Atlantic City, had a tie-up for "Lady For A Day," from Columbia. Obtained an "Apple Annie," contacted the mayor, arranged an itinerary similar to that worked here, crashed front pages and picture opened to good business. Sidney Pop-pay, manager, did the work assisted by J. Shearer, assistant.

## Community Good Will

Elks Theatre, Middletown, turned over a percentage of the week's receipts to help the town purchase a community ambulance for use by the town and neighboring communities. Fire companies sold tickets. Called benefit week for the new ambulance and theatre got a lot of good will.

## Varbalow's Herald

Sam Varbalow got out a special herald plugging "What Price Innocence." Took picture strips in press books and used them on one throwaway. Novel idea and stronger because in majority of spots picture strip can't be placed. Reverse side had facsimile of newspaper page plugging "Tugboat Annie."

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## Earle Goes Strong on Names and Exploitation

Earle Theatre, under the leadership of Joe Feldman, with Artie Cohen handling exploitation, is going strong on names and exploitation.

House has such attractions as Guy Lombardo, Jack Benny, Jans and Whalen, Lita Grey Chaplin, George White Scandals, Cotton Club Revue due on the stage, with the film lineup bringing in "Tillie and Gus," "Aggie Appleby," "Love, Honor and O Baby," "Meet the Baron" and others.

For the "Midshipman Jack"-Warings Pennsylvanians tie-up, Cohen distributed 40,000 cigarette novelties at the Penn-Navy game, and had hundreds of windows on the radio tie-up.

House has been doing tie-ups aplenty, with Cohen handling it.

WANT SERVICE—See CLASSIFIED page.

## Inviting Police

"Bill" Gallagher, manager, Arcadia, Wilmington, upon showing the first sound pictures of the Urschel kidnappers' trial invited members of the Wilmington police department, through Superintendent Black, to see the show.

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## "Itchy-Scratchy"



Here is a display of "Itchy-Scratchy," at the local Victoria. Masterpiece distributes the show and Bennie Harris went north to hunt the bears. After several weeks of exploring he found these two and effected a deal with them whereby they were to be used in a bally in return for publicity. And thus another accomplishment was marked up.

## Wilmington Hot for Novelty Heralds

Wilmington theatre managers are now going in stronger for distribution of circulars, folders, window cards, and other non-newspaper advertising than in many years—so much so that newspaper advertising men and solicitors are sitting up and taking notice and wondering what is coming next.

The latest big time move in the circular advertisement plan is being made by the Warner Brothers, operators of four theatres on full time basis and one on part time. In miniature newspaper form, 15,000 folders carrying advertisements for all Warner theatres in Wilmington are being distributed over the city and surrounding areas on a wide scale. They carry no other advertising, but all the usual ballyhoo of the screen offerings of the four theatres, and also the Savoy, which is open only two days a week. Local managers say that it is no move to curtail newspaper advertising. It has been noticed that other theatres have been following this practice for some time. A. B. Seligman, manager, Strand, has been circularizing the northern portion of the city each week for some time. New Rialto, for some time, depended entirely upon such advertising, and even now, with Fox first run films, continues circulars with their newspaper advertising. George Jones, manager, Loew's, who is the staunchest believer in newspaper publicity in Wilmington, got out several thousand "Bowery Gazettes" for "The Bowery."

TURN TO CLASSIFIED—and SAVE.

## Fox Host

Eight hundred patients of the Philadelphia General Hospital were guests of Fox at a special showing of "State Fair."

One of the patients, a 70-year-old lady, bed-fast for the past 27 years, came out for the event, according to Kathryn Nightlinger, Medical Annex. Some 50 patients who had been confined to the hospital during the past 25 or 30 years and who had never in their lives seen a film, witnessed the picture, their first.

REAL RESULTS—See CLASSIFIED page.

## Air Bally

Two Wilmington theatre managers worked out ballyhoos and hook-ups with the Junior League's air circus. George Jones, manager, Loew's Parkway, playing "Night Flight," spurned "Friday 13th" superstition and had 13 couples, air pilots and parachute jumpers and Junior Leaguers attend a prevue of the film on Friday night, October 13. Following day, just before the beginning of the air circus, a flyer had to leap in parachute for his life, and the plane crashed down into the roof of an East Wilmington home. "Bill" Gallagher, manager, Stanley-Warner's Arcadia, had a ballyhoo "cameraman" on the scene giving publicity to "Headline Shooters."

WANT SERVICE—See CLASSIFIED page.



## 8,000 Kids Break Wilkes-Barre Records

Perhaps the biggest theatre party ever staged in Wilkes-Barre, resulted from a tie-up of Al Cox, manager, Capitol, with a jeweler and two afternoon dailies, *The Evening News* and *The Times-Leader*.

More than 8,000 kiddies were present, four times as many as had been anticipated.

Eddie Morris, one of the enterprising jewelers of the anthracite metropolis, recently returned from a European business trip and honeymoon. He announced in four-column spreads that he wanted to prove to the world that, although he was married only six weeks, he had the greatest family in existence. "His" children in Wyoming Valley were asked to come to the Capitol as his guests at a special party Saturday

morning at 9.30. Capitol had arranged a special program for the gala occasion.

It was announced that doors would open at 9 A. M. An hour before show time it was apparent that a first-class riot was in the making.

After the theatre had been jammed to the doors and more remained on the outside than were in, a hurried call was sent to the Orpheum and arrangements were made for the showing of the regular program there to take care of part of the overflow.

The newspapers that had been generous in their space in the promotion carried stories and photos in their Saturday editions, giving the week's program a grand sendoff.

Even Al Cox, a demon for promotion, admitted that it was a great publicity stunt; in fact, one of the best he ever attempted.

Just to prove that he could take it, Al sent down to the Home For Children Monday afternoon and had 52 youngsters up for the regular supper show.

TURN TO CLASSIFIED—and SAVE.

### Readers Up

*The Evening Journal and Every Evening*, Wilmington's only afternoon newspaper, has loosened up in its policy on readers by giving all theatre advertisers reader space. This has been in effect ever since the New Rialto began showing first run Fox films.

### Good Will



George Sobel

organized a ball club, plugging the Park Theatre during the summer, and is now dickering for a home grounds for a Park Theatre basketball team. The boys plug the Park, the house gives a benefit show, everyone is satisfied and Manager George is all smiles. The ball club won the North Penn championship, with plenty crowds out. The theatre was plugged at all games. Cost the house very little. It's an idea worth copying.

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## Uncle Charlie Again

Parkside Theatre, Camden, under Charlie Dutkin's management, has been going in heavily for stunts. Latest is a roller skate parade, first in city, with hundreds of kids in line. Prizes for costumes were given.

Charlie is always doing something there, with professional tryouts, radio contests, etc.

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### Tale of "Pigs"

Wilmington theatre managers seem to have had the same experience as those of other cities in discovering for themselves that Walt Disney's Silly Symphony "Three Little Pigs" had acquired a tremendous drawing power through radio and mass psychology and not through industry ballyhoo. As it stands now, there is a strong belief in the city that the short has as much drawing power as any main feature.

George Jones, manager, Loew's Parkway, has just finished a second run week with the short run on the program with "Night Flight." He would have shown it a second week if he could have held it over.

Jones showed the picture first in July. He heard numerous comments about it from his audience then, but in that he had no advance ballyhoo which put it above any of the other Disney shorts, he made no special play on it. During September, A. J. DeFiore, manager, Park, showed it second run. He was in the same boat. He just put it on as another short because it was booked as such. In the meantime the "Big Bad Wolf" song began to spread over the country. Jones got the picture back. Pushed it hard, almost on a level with "Night Flight," and had the best week he had had since "Tugboat Annie."

### "Footlight" at Shore

When "Footlight Parade" opened at the AC Stanley, general manager Copelan put over quite a campaign. One sheet was plentiful, an attractive looking front helped, and a rolling chair parade also was a novelty.

It was a neat sendoff for the Warner show.

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### Middletown Home Talent

Liberty Hose Company used the Elks Theatre, Middletown, H. D. Carpenter, manager, for a home talent production in a two-day engagement. Good will idea for the town.

### Heard In

## TRENTON

Hightstown Votes  
on Sunday

FOR THE SECOND TIME Hightstown residents are to vote on the question of Sunday movies and other forms of amusements. . . . Last spring the voters defeated the effort for Sunday amusements in a very close vote. . . . William C. Hunt, who operates the Centre and Gayety Theatres, has re-opened the Orpheum as a popular-price house, with 10c and 15c admission, 10c for children. . . . William Keegan is managing the house.

STATE THEATRE re-opened with the State Theatre Players. . . . John Bodley, who manages the Gayety for W. C. Hunt, is handling the ball room in the theatre building for Hunt. . . . Picture houses are feeling the effect of the many dance places and hotels and road houses staging floor shows that have sprung up since the sale of beer has been legalized. . . . Some picture house managers favor action to compel the places to pay an amusement tax same as theatres and motion picture houses.

(This column is YOUR column in YOUR district. If your activities or news of your theatre are not reported here, there is only one way to overcome it. Send in news of what you are doing when you do it. It is our purpose to make each and every column a real record of each district. Help us by co-operating. Send that NEWS in NOW.)

### "Tarzan, the Fearless" Breaks Records



"Tarzan, the Fearless," distributed here by First Division, is doing a whale of a business in all spots. It has a cast including Buster Crabbe and others, and is a combination of an eight reel feature with eight episodes to follow. It has clicked mightily in ace houses.

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## Hopkins Helps

Southernaires, Negro radio concert artists, appeared at the National Theatre, Wilmington, under the auspices of the Bethel A. M. E. Church, through the co-operation of City Councilman Hopkins, owner.

Morton Levine, manager, Grand Opera House, Wilmington, had a tie-up with the Texaco Company for "Flaming Gold."

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A benefit show was sponsored at the Strand Theatre, Steelton, by the West Side Hose Company, Steelton.

### For "Bombshell"

Ten thousand heralds, published in tabloid form, were distributed at the doors of as many homes in Harrisburg and neighboring towns, under the direction of Manager Charles McLeary, Loew's Regent, Harrisburg, and his assistant, "Bob" Etchberger, to advertise "Bombshell," at Loew's.

A sound truck cruised the city; large signs were placed in leading stores, and radio programs were broadcast as part of Loew's exploitation of "Bombshell."

Manager McLeary is convinced that the radio offers an excellent means of advertising pictures.

REAL RESULTS—See CLASSIFIED page.

### Break

One of those things that comes to a theatre exhibitor only once in a life-time happened to Manager Jack O'Rear, Victoria, Harrisburg, while the "Torch Singer" was playing at the Victoria. Rosa Ponselle, in Harrisburg, to sing at the State Education Building, went to the Victoria, accompanied by her secretary, to see the "Torch Singer."

To the pleasant surprise of Manager O'Rear, Harrisburg newspaper, the following day, carried front-page stories telling of the visit of the famous singer to the Victoria Theatre.

TURN TO CLASSIFIED—and SAVE.

Wynne Theatre distributes cards plugging half month attractions at street corners. When lights go red, cars stop, cards are thrown in. Al Cohen manages the S-W theatre.

### Heard In

## WILLIAMSPORT

Managers Want  
Break in Dailies

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MANAGERS are still fighting to get a break in the local dailies. . . . For some time the papers have refused to give any free space about the shows and efforts are being put forth now to have them use something at least once a week. . . . Sunday paper uses a small amount of prepared copy. . . . Linn and Girton claimed they had to walk the alleys until a stage show brought in as an extra attraction finished its run.

CAPITOL is observing its fifth birthday this week. . . . All theatres joined in making the mummies' parade here last Monday a success. . . . Some of the managers gave cash prizes and others free tickets. . . . Capitol was host to the football teams in this section recently.

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### Heard In

## WILKES-BARRE

Managers Aid  
In Welfare Work

By Mac

NOT HAVING ENOUGH to do with the NRA and their own problems, theatres of Wilkes-Barre and vicinity have taken on a first-class welfare drive. . . . Houses not only are promoting, but teams are out soliciting among the staffs for personal contributions. . . . Al Cox, manager, Capitol, is the major in charge. . . . Has designated Paul Burke, Edward Jacobson and Alex Alexander as captains. . . . Key men in the campaign include: William Keating, Alhambra; Jacobson, Capitol; F. Urganus, Hazle; George Horlacher, Kingston; J. Mossbacker, Orpheum; Walter Shelton, Marinos; Leo Barrett, Park; M. Levan, Parsons; J. Broderick, Penn; T. Devey, Sterling, and F. Jones, Strand.

(This column is YOUR column in YOUR district. If your activities or news of your theatre are not reported here, there is only one way to overcome it. Send in news of what you are doing when you do it. It is our purpose to make each and every column a real record of each district. Help us by co-operating. Send that NEWS in NOW.)

HERE'S ONE that has most of the boys guessing around town. . . . During the summer John Galvin, manager, Penn, toured with the Notre Dame Glee Club, serving as their advance man. . . . Also supervised a short when it was filmed. . . . Now the picture comes to town and instead of being booked into the Penn, it goes three doors away to the Orpheum. . . . Charles E. Potter, formerly with the Penn and Capitol orchestras, is dead. . . . Lew Hill, caretaker, Sterling, had a narrow escape from serious injury. . . . State, Nanticoke, has added vaude for the winter. . . . Stage shows will be featured Fridays and Saturdays. . . . Louis Savitz, who has led orchestras in most of the city theatres, is in charge at the lower Valley music. . . . Forty carriers of the "Record," morning newspaper, were guests at a theatre party at the Penn. . . . There was a fashion show for kids at the Capitol. . . . Strand, Berwick, will be rebuilt bigger and better than ever after the fire. . . . Bill Roberts has turned over the Shaznee for a benefit concert for the unemployed of Plymouth and vicinity Sunday night. . . . Hobart Bosworth, veteran movie player, who appeared in person at the Penn, drew considerable publicity for John Galvin's show-house.

### Stage Wedding Suit

Warner theatre interests in Reading are named as defendants in a suit brought by a young Reading couple married on the stage of the Astor Theatre last May.

Suit was brought to recover over \$700, estimated valuation of a complete outfit of household furniture which the couple, who went through the ceremony with a big houseful of witnesses, claimed had been promised them by Al Sindlinger, then manager of the Astor.

Couple got a trip to New York City, all expenses paid, promised them, but they charge that the household furniture outfit was not delivered.

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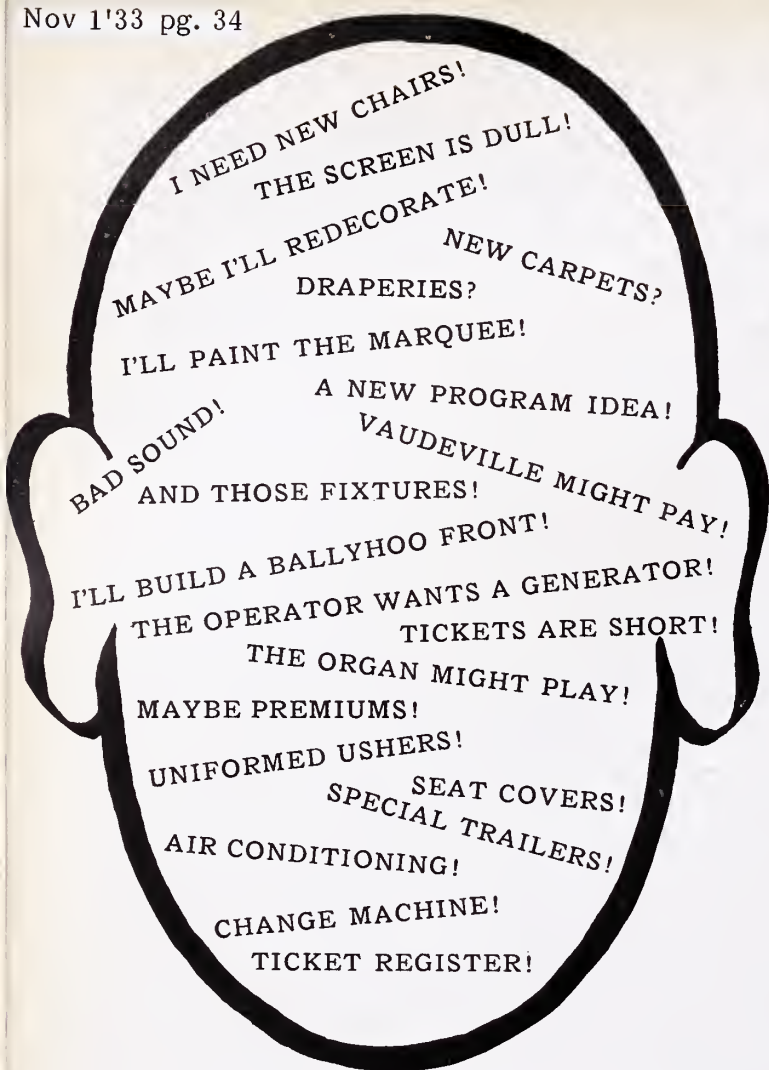
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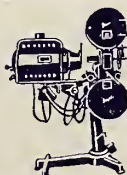


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A Jay Emanuel Publication

VOL. 15—No. 22

PHILADELPHIA, NOVEMBER 15, 1933

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Freeman	Central	Victoria	Delancey	Willard	46th Street	Palmer	National	Lincoln
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Freeman	Central	Victoria	Delancey	Willard	46th Street	Palmer	National	Lincoln
Woodside	New York	7th Avenue	Canal	Hillside	Oriental	Premier	Victory	Lincoln
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*Metro-Goldwyn-Mayer*

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## ***N. Y. American:***

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## ***N. Y. Journal:***

"There were any number of handkerchiefs in evidence at the Music Hall yesterday. For 'Only Yesterday' is a picture to induce sobs from those who like their movies tearful . . . Margaret Sullavan makes her screen debut and establishes herself as an emotional actress."

## ***N. Y. World-Telegram:***

"Still another picture which comes under the head of 'drop everything and see it at once' attractions is 'Only Yesterday' . . . A beautifully tender, sweet and charming love story, it features a new star, who most certainly demonstrates here that she is one of the finest actresses the screen has yet lured away from the stage."

## ***N. Y. Post:***

"Margaret Sullavan managed . . . to extort loud and anguished sobs from yesterday's audience . . . 'Only Yesterday' belongs among the superior Hollywood productions."

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*N. Y. Sun:*

"The dramatic critics had better stop praising these newcomers — if they wish to keep them to have and to hold. Bless their discerning hearts, they have praised Margaret Sullavan straight into talkie stardom."

*N. Y. Herald Tribune:*

"As the tragic and lovelorn heroine of the shrewdly devised sentimental orgy called 'Only Yesterday,' Margaret Sullavan plays with such forthright sympathy, wise reticence and honest feeling that she not only assures the economic success of the picture, but establishes herself with some definiteness as one of the cinema people to be watched."

*N. Y. Times:*

"Margaret Sullavan gives a sterling performance . . . This romantic drama is imbued with genuinely affecting sentiment and occasional interludes of gentle humor."

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# ESTERDAY



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With Lilyan Tashman—Lew Cody

*Coming...*

THE MELTING POT by ISRAEL ZANGWILL

THE UNCHASTENED WOMAN

One Title to Be Announced Later

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Wanted—Dead or Alive

Radio Dragnet

In the Dead of Night

Vicious Circle

Yellow Cargo

Secret Sinners

Her Forgotten Past

Rescue Squad

Badge of Honor

What's Your Racket?

It Happened at Midnight

Forgotten Wives

Neighbor's Wives

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One Against Eleven

Crashed in Mid-Air

Night Lights

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6 with BUFFALO BILL, JR.

6 with BUDDY ROOSEVELT

2 with TOM TYLER

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# The Exhibitor

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## A Question of Salaries

**B**ECAUSE of the Washington code conferences an issue that has always been a sore spot in the industry has again thrust itself to the fore. What are stars worth? Where is Hollywood wasting its money?

Regardless of what publicity may be put upon the so-called high salaries of stars, what they receive is not the trouble. The sore spot in the situation rests in the fact that a lot of pseudo-names are drawing down big money and are not delivering at the box office. No one can dispute the fact that if Wallace Beery is an insurance against a poor picture going completely floppo at the box office, then Beery is worth a big salary. Likewise, if the name of Mae West is an absolute guarantee of lucrative returns regardless of everything else, she deserves a princely salary.

But if Mary Blank doesn't mean a thing at the box office even if she appears regularly in good stories, surrounded by good casts, then Mary Blank doesn't deserve any more than a featured player.

The trouble is not all in the stars' salaries. Studio officials who turn out consistent pictures of mediocre quality, supervisors who are responsible for product that does not appeal to mass audiences, all others with high sounding titles who don't do a thing to make good box office pictures are all a part of the Hollywood picture of waste.

Whether there will be an investigation of Hollywood salaries by the NRA is still a question. But it should not begin with the stars themselves. It should include everyone on the list.

No exhibitor in the country will ever squawk if the salaries of stars like Beery, West, Dressler, Gaynor, Marx Brothers, Cagney, to name a few, are sky high. After all what they get is in small ratio to the actual return. Exhibitors know well enough that there are plenty of phony stars who are handed to them who never deserved any marquee attention and actually don't get it.

One of these days the studios ought to get out into the hinterland and find out how many of these phony star names mean anything to exhibitors. Just because a press book puts a name in large type doesn't mean that theatremen are sold on this kind of name strength. To put it mildly, at least 50% of the so-called marquee folk

never see lights, because the public won't buy tickets when their names are presented.

It is in this department that Hollywood waste is at its best. Exhibitors would rather see big salaries go to real stars. There are plenty of actors and actresses pulling down from \$1000-\$3000 weekly who aren't worth a small percentage of that as a box office attraction. No studio ever made a star without public support. And the exhibitor is the one who knows whether that support is forthcoming.

The public builds the stars it wants. When these players don't attain greatness it is a sign that the public doesn't want them, so why pay these high salaries?

## Change for the Better

**T**HERE are some good reasons to believe that the motion picture business is doing its bit to stimulate a better spirit of optimism among the public and the trade in general.

When pictures like "The Bowery," "Footlight Parade," "I'm No Angel," "Duck Soup," "Invisible Man," "Only Yesterday," "The Prizefighter and the Lady," "Lady for a Day," "Tarzan the Fearless," "Little Women," to name a few, come along, the public and exhibitors really believe that times are getting better. Wearing off of the NRA impetus will be met by the understanding that things are really improving.

The pictures seem alive, more down to earth, human. They seem influenced by the fact that real, solid entertainment is a necessity, not only for the financial reason, but because the public demands that type of picture.

It is to be noticed, too, that the light, flimsy, arty type of show isn't doing the business usually credited to it. That is a signal that as long as the country is coming back to fundamentals, so are all standards of entertainment.

When an exhibitor plays a picture that makes money for him, he forgets all about the weak sisters. When the public goes to a show it really enjoys, it forgives the theatremen for all the poor fare he has had to foist upon them. And when the distributor sees the returns on the big hits he forgets all about the poor results on the lesser attractions. It works all the way around.

Keep it up.

## The Checkup

**T**OO many times an exhibitor gets an availability notice with no other information than the name of the picture. Ofttimes, a print is rushed from the coast and dated in before the exchange is able to supply information about the show. It is because of such occurrences that THE CHECKUP appears this issue. It will continue as a regular feature.

THE CHECKUP offers a concise and easy method of checking up on a feature's worth. Turn to it. It is a guide that will prove of real value. It appears because exhibitors have asked for such a medium.





## GUEST COLUMNIST

Big John  
Smokes Cig

MRS. SI LEWIS, formerly Lilian Rubin, entertained the Paramount girls, Miss Dorothy Burreson and Esther Diamond, also, at luncheon and bridge. . . . Boardwalkites were Ethel Freedman, Kathryn Harris. . . . At a masque ball was seen Miss Rita Kandel, of Atlantic Theatres. . . . At a night club was seen Ted Aber, the Paramourter.

JESS LEVINE, the Universalite, drives his son, Stanley, to college every Monday A. M. . . . A model father. . . . Harry Ringler, Universal operator, is a boy scout. . . . Miss Hilda Harris, U, was an AC visitor. . . . The V. R. Carrick license is again V-30, same as last year.

MISS MILDRED PFEIFER, secretary to John Jackson, Lebanon exhibitor, became Mrs. Ray Scheetz, October 21. . . . Film salesmen report she keeps the key to the pretzel box in the Jackson safe.

VINCE O'DONNELL AND MISS MARY McCLAY, his fiancée, were badly injured when a car skidded and rammed into a tree. . . . Other members of the party were also injured. . . . However, both of them have practically recovered, and from now on intend to avoid all such accidents. . . . Fellow RKOians as well as everyone else were glad to hear of their recovery.

IT'S A GIRL at the E. M. Orowitzes. . . . She will be called Evelyn. . . . Weighed eight pounds. . . . And mother and child down nicely.

BIG JOHN GREENBERG, the bumpoff man, turned he-man, smoked a cigarette. . . . Astonished were his associates, Clara, others. . . . Running for municipal judge on the Socialist ticket was Simon Libros, National Kline Poster executive, who made a good showing without making any campaign.

HANDMADE SUITS are the fashion. . . . Ask the Meadowcroft sisters (Universal and RKO). . . . The medical note on Miss Rose Frank was incorrect. . . . It wasn't her appendix. . . . Jack "George Raft" Engel is now the Beau Brummel of the street. . . . Heaven help the sailors. . . . Joe Azzarkano spent the week-end in Pleasantville. . . . That's not news. . . . Maybe he plants trees. . . . Page Harry Bodkin, the veteran.

SENIOR SAM DEMBOW hopped to California for a visit. . . . The Eddie Sherman baby is growing by leaps and bounds. . . . But hasn't seen one of Eddie's high class stage shows yet. . . . Morris Gerson went to Chicago.

AL KAYE went around on crutches for a while; bad knee. . . . But it is better now. . . . Brother of Frank McNamee, RKO manager here, Hugh, ran for municipal judge in Cleveland. . . . He has been active in political affairs there for some time, being a member of the state legislature.

### Wide Range Installations

Recent Wide Range orders taken recently by Philadelphia office are as follows: Erlen Theatre, Great Northern, Royal; Strand, Doylestown; Palace, Bethlehem; State, Bethlehem; Keswick, Glenside; Orient, Dunmore.



William Goldman

THE local industry was unanimous in one decision last week, that the resignation of William Goldman as managing director of the Philadelphia division of Warner Brothers' theatre organization removes from the local picture a real showman, a shrewd operator and as fair an exhibitor as has ever been seen in this area, especially to those who have had direct dealings with him.

William Goldman was more than an operator. He was a constructive force in this business. In charge of a vast chain, with a power that comes from might, he refused to make use of it, played the game fair, earned the good will and esteem of competitor and friend alike, and retires from the local scene with a reputation that can hardly be duplicated.

I first met Bill Goldman five years ago, when the old Stanley Company was virtually dismantled. In the past five years, I have come to know Bill as a real friend, a hard task master but a man who can be depended upon to give everyone a square deal, always demanding loyalty as the first requisite.

He worked with the local M. P. T. O., did a lot to restore its reputation in the area, proved a civic leader and worked for a Greater Philadelphia, began the "Buy Now" movement that is sweeping the country, and always was a smart business man, a showman and a square shooter.

His handling of the Warner division under his command need not be described here. It is enough to say that Warners rode through the depression. The showing of the Philadelphia unit had a lot to do with it.

I guess the best thing that can be said about Bill Goldman is that he was a constructive force in the industry. Expressions of regret from independents, in particular, were many. Few realized his popularity until news of his resignation came around.

There is no doubt in the minds of the local industry that he will remain somewhere in the business where his high principles can be continued. No matter where he goes, the industry will profit from it.

William Goldman may leave Philadelphia but the friends he made here will keep his friendship forever. He is that kind of a fellow.

JAY EMANUEL.

Heard In

WILMINGTON  
Goldman Resignation  
Big News

MADE A NIGHT ROUND of the Warner houses on the eve of the Goldman resignation and found a somewhat upset bunch. . . . They all had plenty of good words of praise for Goldman. . . . Ambling toward the Aldine I stumbled over something unusual. . . . Right in front of the theatre billboard stood a pretty blonde, dressed in a freak red and white costume, with swastika designs painted on her cheeks, reading a pamphlet which came from a small cart of similar pamphlets in a child's express wagon. . . . Aha, Lew Black's up to some ballyhoo again, me thinks, but to my surprise the unfortunate miss had nothing to do with "Ann Vickers," that Lew was playing, but rather was a school sorority girl being hazed and taking it nobly on the chin. . . . Inside found Lew with his mind centered on ballyhoo for "Footlight Parade."

FOUND "MORTY" LEVINE on a "sweet" job—filling up his candy machine. . . . However, he let me in on a little secret plan he has for "The Bowery."

BLAIR, Rialto, tells me he's doing good with Fox films first run. . . . Boys in the neighborhood, DeFiore, Park; Seligman, Strand; and Schindler, Avenue, are waiting for these films that will not be played downtown second run.

BERNY SEAMON without the Savoy to worry about any more, selling the Queen Theatre now on price and quality with reversed block 3 sheets. . . . Berny, being a bachelor, I wondered why four baby shoes were hanging up in his office, but learned they belonged to the "lost and found" bureau. . . . George Jones was getting ready to go strong at Loew's Parkway with "Christopher Bean." . . . He had an album full of signatures for the Dressler congratulation jubilee of national scope. . . . Jonesy got a lot of publicity space on the newsboy parties for "The Bowery," and put out 10,000 tabloid for "Bombshell." . . . Bill Gallagher, Arcadia, gave a theatre party for the football teams of DuPont and Wilmington High Schools for "Saturday's Millions."

BOX OFFICE of the New Rialto, where first run Fox films are now being shown in Wilmington, has been shifted.

### "Record" Hit

The remarkable success of the Amusement Directory begun by the Philadelphia "Record" is a tribute to the worth of that sterling newspaper as a medium for exhibitor advertisers.

Started several weeks ago, the idea spread rapidly until now about 150 theatres are using the daily classified directory.

The "Record" deserves a hand for being a pioneer in the field and also retaining its original members, besides adding daily.

Exhibitors are more than satisfied with the results. Theatre men who are still absent from the list would do well to follow the leader, to better business.



# Resignation of William Goldman, Warner Chief Here, Surprises Trade

## The Code

At this writing, November 13, the code was still a Washington mystery.

Administrator Johnson was due back in Washington this week, with the hope that his return from a trip would speed up matters. It is known that there will be some changes from the third revision, although nothing has been announced.

Meanwhile, Allied is continuing its progressive work, the latest bombast being a statement against certain exhibitor leaders. The Allied statement points out that Allied has been continually working for a fair code and speaks of "mysterious intimations that unless some leaders got in line their organizations would not be represented on the various local boards provided for in the draft."

Allied, last week, dismissed Lester F. Martin, business manager of Allied of Iowa and Nebraska, on a charge of disloyalty.

Reports of Nathan Yamins signing the code was denied by him.

## Movie Industry Falling Down on Job in Drive

### Returns Indicate Trade Isn't Doing Its Share

Late reports this week showed Fox again leading all exchanges in giving toward the Welfare Federation. Firm and employees division reports \$235 from employees. Same exchange led on local relief drive. Whoever is responsible, Edgar Moss or Sam Gross, deserves a hand.

Paramount came in second with \$150, Horlacher third with \$125, RKO fourth with \$100. Tony Lucchese also helped out a lot.

MGM, UA, Universal, Warners, Columbia, Masterpiece and First Division were still among the missing at this writing.

A local theatre hit a new low when all employees gave 20c, another 25c.

The motion picture industry, as far as the Philadelphia division is concerned, has completely fallen down on the job.

The above statement is an indictment of those theatres and individuals which have failed to contribute their share to the United Campaign drive for \$6,000,000.

## Zoning Board Demand

At least one local exhibitor got so hot over wanting to be on the zoning board that he threatened to resign from the organization unless he got a promise.

P. S.: He got no promise, is still a member.

## Made Enviably Record as Operator in Local Territory—Successor Not Yet Announced—Independents, Exchanges Regret Retirement from Picture

### BULLETIN

Among those rumored in line for the divisional managership here were Harry Kalmine and Willard Patterson. However, a rumor of a dark horse from the local territory arose during the early part of the week and was taken seriously.

Resignation of William Goldman as general manager of the Philadelphia division of Warner theatres surprised the trade and gave the local industry its biggest piece of news in years.

### Head Man



Mike Landow

Universal exchange chief here, heads the entire country in actual sales of product. The local office started early, co-operated with exhibitors; the studios handed in "Moonlight and Pretzels" on the regular program without holding exhibits up, and now "Only Yesterday" and "Invisible Man" are starting to clean up. All this, together with Mike's intense personality, and a clean sales and office force always co-operating with exhibitors, indicates why the local office holds the peak.

With the drive practically over, the industry's total reaches no imposing amount. Of all the cards distributed, the majority have not even been returned. Those which have been handed in include small sums.

Apparently, exhibitors as well as other individuals feel that the fund will go over the top without them. Apparently some of the folk who got their jobs back when the NRA came in think the other fellow will be taken care of somehow.

Regardless, the motion picture business has done a complete floppo. There is a small possibility that there will be a last minute rush with the industry division total reaching a staggering figure but at this writing this is as much likely to happen as George Arliss taking the part of Peter Pan.

The movie division has fallen down. And a lot of the good will which has been built up will fall by the wayside. Have you and your employees contributed their share?

After nearly five years of brilliant operation, Goldman stepped down from the helm and retired from the Warner theatre fold. The official announcement came November 7. His resignation is believed to have been up since October 31. It was accepted last week by Joseph Bernhard, head of all Warner theatre operations.

At this writing no successor has been appointed. Joseph Bernhard has been in Philadelphia since the resignation, handling the theatres. Pending announcement of a successor, no changes, except those originally contemplated by Goldman, will be made.

Reaction to the Goldman resignation was immediate. The local industry was grieved to hear of his departure. Local exchangemen, acting as a body in the Film Board of Trade, passed a resolution commending William Goldman on his good work and co-operation. The local M. P. T. O., while not officially going on record as yet, expressed its sincere regrets at losing a member of its board of managers and also a staunch mover for the interests of the body.

Independent exhibitors also were ready to express their regrets at Goldman's resignation. Managers and other members of the film field were sorry to hear of his passing.

Plans for a dinner are being discussed.

Goldman came to Philadelphia from St. Louis in January, 1929. While in the Middle West he made a neat record for himself and proved a shrewd operator. He was chosen to reorganize the Stanley Company division of the Warner organization and made a good job of it.

During his five years here he has been a civic figure, aiding in Philadelphia developments and being a member of the Board of Trustees of Convention Hall and the Commercial Museum.

He has been a strong factor in keeping the local industry on a level keel and earned the admiration of friend and foe alike for his square dealing.

It is expected that his successor will be one of the big figures in the Warner theatre organization, which is operating with the usual slogan, "The Show Must Go On."

## Krouse in Washington

Trade rumors have Lou Krouse, assistant to William C. Elliott, president, I. A. T. S. E., and president of the local operators' union, as head of the office of the I. A. T. S. E. to be opened in Washington.

Contact on code matters will be kept there.



# See New Deal on Censorship After Samuel Schwartz' Jaunt to Coast

## Board Chairman, Trade Optimistic Following Evidences of Studio Co-operation—French Film Tiff Occupies Stage—Exchangemen Say Plenty

A more co-operative interpretation of censorship by the producers on the coast will result following the visit of Samuel Schwartz, chairman, Pennsylvania State Board of Censors, to Hollywood a fortnight ago.

This is the opinion of local and coast observers, following the return of the censor chief to Philadelphia.

While on the coast, Schwartz conferred with studio officials, enlightened them on many points and gave them the reaction of the public to the type of product now being distributed in the country. He pointed out that the censors were not policemen, but a co-operative body which would be happiest if it had less to do, in other words, if there were more censorship at the inception of the cycle, rather than at the distribution point.

Schwartz came back fully sold on the belief that the new few months would see a change in type of story, type of gags and general nature of material. He looks for less blue situations, less that might prove offensive to the public. In short he is sold on the idea that there will be less censorship within the next few months because of the co-operation pledged to him.

Vine Street will be glad to hear of the change that is coming. Exchangemen and exhibitors alike will be glad to hear of it, the distributors because they will expect less deletions and the exhibitors because they are glad to hear that the heavily clipped product will not be a thing of the future.

Schwartz reported a fine trip on the coast and expressed satisfaction at the reception given him and his views by studio officials.

Upon his return here he walked into a controversy which revolved about "Poil de Carotte," the French film, scheduled for the Europa. The story revolves around the boy of 12, and is more a study of his thoughts and reactions than anything else. The censors clipped about 400 feet which bore reference to a suicidal mania. This action was met by a protest from the Europa Theatre. The Philadelphia Art Alliance was willing to endorse the picture, but not in clipped form.

The cudgel was also taken up by Elsie Finn, movie editor of the Philadelphia Record. She lambasted the censor board for its action, and threatened war if the deletions were not put back. Inasmuch as this did not happen, she opened fire in the following Sunday's column.

### Earle Club Begins

Organization of local Earle employees, the Earle Theatre Employees' Beneficial Club, is holding its first anniversary banquet, Sunday, December 3, at Penn A. C.

Various firms and business associates are co-operating in making the banquet a success.

Joe Feldman is the managing director of the house.

### New Luminary



Ray Walker

comedy favorite, is under contract to Monogram. He plays the leading role in "He Couldn't Take It." From the New York stage, he has appeared also in "Skyway." The coast was well impressed with his work in the show and as a result his work is well taken up by other companies.

The effect of her bombast, however, was minimized by the fact that the publicity element was not entirely lacking, with the result that her column was more a piece of publicity than anything else.

The Philadelphia Record came out editorially against deletions in the picture, although it did say some type of censorship was necessary.

That the fight didn't harm the show was indicated by the fact that the picture held over for a second week.

As far as the letter to the censor board, in the last issue of THE EXHIBITOR is concerned, the matter has been discussed informally with the censors not wishing to give out statements at this time.

Reaction to the story was immediate along the street.

One manager said: "The letter in THE EXHIBITOR hits the nail right on the head. I think it is a great piece of work and serves notice on the board that unfair censorship should not be tolerated."

Another said: "The attack on the censor board is unfair and unwarranted. I believe the

### Attention AP

A Hollywood story about the return of costume pictures, under an AP credit, points out that "Voltaire" was a not entirely expected success. The story points out that the re-issue of "Disraeli" results, perhaps, from a consistent course in popularity, with a new release now scheduled for December 10. Release of a "Rothchild" film by 20th Century is also cited as a probable reason.

No one will argue the latter, but whether or not "Voltaire" was a success is a debatable point. As far as "Disraeli" is concerned, official admission about losses on that settled that picture long ago.

It is probably a good publicity yarn, but the truth's the truth.

censors are doing okay, and their decisions have always seemed fair to us. When we have a protest our appeal is always heard. The letter to the censor board is not constructive."

(Ed. Note: The above comment is from an exchange manager whose pictures invariably pass the board with few eliminations. The pictures generally have been weak sisters. Perhaps the manager was thinking of the next release due in the house, which was a starring vehicle for a lassie whose pictures are very, very torrid.)

Still another exchange chief said: "THE EXHIBITOR hit the nail on the head. We do not find fault with fair censorship. It is the unfair variety that we protest against. There is no reason in the world why the trade should stand for any type of censorship. It must be fair and reasonable."

It was the unanimous opinion that there was nothing personal in the censor protest. The censors, themselves, as individuals, are not involved. It is merely the interpretation of the censor laws that is under fire. There can be many kinds of censorship. What the local industry wants, observers point out, is a liberal and fair variety.

It has been pointed out that time and time again the cuts made by the state board are two, three and even ten times the total of groups in other states. This is something that gives strength to the argument against excessive cutting.

However, with the return of Samuel Schwartz from the coast, and the expectation of a new deal, the local industry is waiting. Evidence of the result of the new co-operative views on censorship will mean a real, new deal. Exhibitors prefer the retention of the present board, rather than a new one, if the eliminations made are fairer and in accordance made with that of other censor boards.

At the present moment optimism reigns.

### Hunt Wins

William C. Hunt, shore chain operator, won his Assembly fight in the Ocean City, Wildwood and shore sector, defeating Senator Charles C. Read and other opponents.



Nov15'33 pg. 13

THOSE LIPS ~  
THOSE EYES ~  
THOSE LOVELY  
CURVES ~ ~

that make Lilian Harvey the dazzling . . .  
alluring . . . captivating creature she is on  
the screen are the same lips and eyes and  
soft round curves that make National  
Scene Trailers the high-power selling-  
force they are . . .

because the thrilling glimpses of the stars  
doing their stuff . . . speaking their lines  
in actual scenes from the picture itself  
cannot be described . . .

the charm of personality . . . the sound  
of the voice . . . must be seen . . . must  
be heard . . .

that's why National Scene Trailers  
are the most potent piece of screen  
exploitation at the command of  
the showman . . .

that's why *samplevue* trailers by

LILIAN HARVEY  
singing, dancing, devastating  
in  
"MY LIPS BETRAY"  
coming soon from



NATIONAL SCREEN SERVICE

are the pride of the industry . . .  
worth more because they sell more



"A PICTURE THAT WILL BE REMEMBERED,  
TALKED ABOUT AND RELEASED LONG AFTER  
THIS GENERATION  
HAS PASSED"

Hollywood Reporter  
Oct. 31, 1933



*Katharine*  
**HEPBURN**

*in*

**LITTLE  
WOMEN**

*With*

**JOAN BENNETT  
PAUL LUKAS  
FRANCES DEE  
JEAN PARKER  
Edna May Oliver  
Douglass Montgomery  
Henry Stephenson**

Directed by **GEORGE CUKOR**, **MERIAN  
C. COOPER**, executive producer, **Kenneth  
Macgowan**, associate producer.





# Exhibitor Organization Schedules Code Meeting and Dinner Dance

## Boyd on Shorts

Al Boyd, premier showman, is one of those who constantly decries the lack of good shorts.

Recently, Boyd made the statement that he had been looking at shorts for hours, and had still to pick out a fair number.

## Heard In

## CROSSTOWN

Jackson Takes  
The Academy

DISPUTE between First Division and Lessy Amusement Company has had its day in the courts. . . . More litigation expected later. . . . Double featuring is picking up a bit in South Philadelphia. . . . Fay's is trying out a policy of hit pictures with vaudeville. . . . With the approach of winter downtown Sunday midnite shows now become permanent affairs. . . . Even the Philkino had one. . . . "Thunder Over Mexico" is a Europa offering in the near future.

JOHN JACKSON, Lebanon operator, was reported taking over the Academy in that town this week. . . . That gives him the quartet of houses, with the acquisition of the Hissner property, and control of the town. . . . Perry Hoffman and Chamberlain interests have taken over the Earle, Allentown, according to report. . . . Back at the Walt Whitman Theatre in Camden is Dick Belber.

FAY'S made a change in policy. . . . Is now splitting the week. . . . Likewise, the West Philly State contemplated a change, with vaude coming out. . . . The Circle pulls out vaude, leaving it in one day, Saturday. . . . Union trouble there is impending. . . . Notice went up at the Harrowgate and Orpheum. . . . Closing followed.

COLORED SHOWS went back into the Pearl when Morris Wax took over the house. . . . Harry Gantz is handling the theatre for him. . . . Joe Riley, the sage of the S-W Liberty, happily married these few months, works hard continually to put the house over.

THE PHILKINO reached a zenith this week when "Kheule Wampe" opened at the theatre. . . . Show got a lot of publicity and depicts the new movement in Germany. . . . House expects to pick up when recognition of Russia is a certainty. . . . Charlie Kurtzman, at the Boyd, not so long ago, is now a managing director in St. Louis.

POP GRAVER, at the Willow Grove, is still the daddy of 'em all. . . . Met is turning to stage presentations, with Fox pictures. . . . Edgar Wolf at the helm. . . . Moe Verbin's clash with the censors drew publicity aplenty, and the Europa benefitted. . . . 333 Market has a new manager. . . . George Young, formerly at Keith's, handles bookings for Pierre's.

SOME TROUBLE impended at press time between the S-W house and the steam engineers of the various houses. . . . Over the

## Rosenblatt, O'Reilly Invited to Address Body—Sunday Date Gives Opportunity for Complete Attendance—Gala Session Planned

The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware has scheduled a business session and dinner dance, to be held within the very near future.

Date will be November 26 or December 3, exact time to be selected later. Hotel will also be announced soon.

Indication that the affair may be held on a Sunday means a gala event. Out-of-towners will be able to attend the sessions and dine and dance with their wives, as will the local members of the organization.

Business to be taken up will undoubtedly include the code and its status at the time the meeting begins. It is expected that the code will have been signed by that time, and signing of the agreement by local exhibitors will be discussed at that meeting.

Deputy Administrator Sol A. Rosenblatt and Charlie O'Reilly, president, T. O. C. C., New York City inde exhibitor organization, have been invited to attend the business session and other events.

## William Lacey Passes

William Lacey, associate of Ralph Wilkins in the Broadway, Pitman, N. J., was killed in an accident recently. Five died in the crash at Salem, N. J.

## "Little Women" Tradeshow

Radio is tradeshowing "Little Women" at the Stanley Theatre, here, Sunday night, November 19, at 8.30.

Show, starring Katherine Hepburn, with a cast including Paul Lukas, Frances Dee, Joan Bennett, Jean Parker and others, has been awarded coast audits.

## Rental Ban Still Important Local Topic

### M. P. T. O. Group Confers with Fox Heads

A committee of local exhibitors, mostly Fox accounts, held session with district manager Edgar Moss, Fox, on the poster rental question, last week.

Protest against the attitude of Fox and Paramount in the matter of co-operation with National Kline Poster Company was registered with Moss, and it was agreed that the protest was to be sent to New York.

The committee members argued that inasmuch as other companies were serving National Kline Poster Company, the attitude of Fox was unreasonable.

A transcript of all the material included in the protest was to be sent to the home office by Moss.

John Clark and Herman Wobber, Fox executives, were due in town this week, and it was likely that the matter would be taken up further.

scale, it appears. . . . Luke Gring is doing nicely at the Erlen. . . . Norman Lewis, at the Jumbo, is waiting for the code to be signed. . . . He wants to know who will be on the zoning board. . . . So do a lot of others.

THE "RECORD" and the Fox Theatre are having one of those things. . . . And Squire Eric Knight addressed the enthralled students of Temple University recently.

FRERE AND STARKMAN are operating the Kensington Ritz. . . . Victoria Amusement Company, Comerford subsidiary, has the Dreamland, Hawley. . . . Penlo, Amaus, and the Strand, Kutztown, are being operated by the Superior Amusement Corporation. . . . Liberty, Nuremburg, is being operated by Maz Borzage. . . . Theatres aren't being turned over as fast.

INASMUCH as the Byrd expedition is again in the headlines, some exhibitor ought to bring back the "Byrd at the South Pole" feature that Paramount released not so long ago.

IMPROVEMENT in the Warner financial status was noted in the last report. . . . K-A-O, however, showed a loss of \$552,792.

PERRY L. LESSY, Diamond, is quite a hand at exploitation stunts. . . . This boy will bear watching.

NINETEEN YEARS AGO. . . . Exhibition of Powers 5 and XX 6A projectors in window of Louis M. Swaab, was attracting much attention from exhibitors. . . . Coliseum Theatre was closed for interior decorations. . . . Exhibitors received complimentary tickets to see "Ireland, a Nation," at Chestnut Street Opera House from Eastern Booking Exchange. . . . William Goetz, manager, Fulton Theatre, North Bergen, lost diamond pin. . . . "Man of the Hour" was first picture presented in the newly completed Blue Bird.

## Christopher Succeeds Evans

Roger M. Christopher, Federalsburg, Md., is the new secretary-treasurer of the Independent Motion Picture Theatre Owners of Delaware. He succeeds E. C. Evans, manager, Plaza Theatre, Milford, Del.

Bryan Dashiels, Cambridge, has been elected a member of the executive board.

Internal trouble resulted in the new election at Dover, Del., recently.



# DOUGH • RE • ME IN THE BOX-OFFICE

WALTER WINCHELL'S "BROADWAY THEATRE"

IN MUSICAL

"Color, excitement —  
bright — racy — witty,  
Winchellian — grand  
entertainment."

— Daily Mirror

ENTERTAINMENT

DARRYL F. ZANUCK PRODUCTION PRESENTS

WITH THIS GREAT CAST

"Grand eye and ear  
entertainment."

— Evening Journal

Constable

Blossom SEELEY • Gregory RATOFF • Texas GUINAN



A KEYHOLE" STRIKES A NEW HIGH NOTE



"Thrilling — Lavish —  
Tuneful — Exciting."

— Morning Telegraph

IT'S THE SECOND BIG



ESTED BY JOSEPH M. SCHENCK

"Marvelously well  
acted — and positive-  
ly electric with sus-  
pense."

— Chicago Daily Tribune

the CUMMINGS • Russ COLUMBO • Paul KELLY



nances WILLIAMS

"Tremendous enter-  
tainment. Will be the  
forerunner of musical  
pictures."

— Boston Globe

ABE LYMAN <sup>AND</sup> HIS BAND

RELEASED THRU  
UNITED  
ARTISTS

20<sup>th</sup>  
CENTURY  
PICTURES, INC.



# Sunday Movie Possibility Remote, Trade Agrees After Sports Vote

## Far Cry from Ball to Flickers, Opinion of Observers—Upstate Hamlets Bar Commercialized Sabbath in November Election

What are the possibilities of a vote on Sunday movies?

That question has arisen following the success of the Sunday sports referendum in the towns and hamlets of the State of Pennsylvania.

The two largest cities, Philadelphia and Pittsburgh, voted overwhelmingly for Sunday sports between 2 P. M. and 6 P. M. Upstate, ball towns voted okay but a lot of hamlets voted no.

Frankly, the movie observers think that when the idea of a vote on Sunday movies arises in the legislature the road will be a hard and long one to travel. They point out that as far as some upstate towns are concerned, benefits are now being given on Sunday nights. This satisfies many small communities. Pittsburgh and Philadelphia are closed and likely to be for some time.

Harrisburg, Scranton, Wilkes-Barre, Reading and York, with franchises in the New York-Pennsylvania Baseball League, voted decisively in favor of Sunday sports, which means that these cities will enjoy league baseball games next spring. Allentown, Lancaster, Lebanon, Norristown, Lock Haven and other cities which have no professional baseball clubs, swung into line early.

Other cities and boroughs voting in favor of Sunday sports included Milford, home of Governor Pinchot; Kingston, Steelton, Middletown, Carlisle, Connellsville, Catawissa, Selinsgrove, Bethlehem, Easton, Phoenixville, Wilkesburg, Erie, Donora, Williamsport, Beaver Falls, Oil City, Franklin, Meadville, Titusville, Butler, New Castle, Berwick, Danville and Emporium, and in Lancaster County, Washington, Strasburg, Columbia, Montville, Marietta, and Ephrata, and in Cumberland County, across the Susquehanna River from Harrisburg, West Fairview and Wormleysburg.

Already an attack on the validity of the Schwartz Act has been launched by defenders of the ancient law. They obtained in Huntingdon County an injunction which prevented forty-eight municipalities in that district from voting on question November 7. The Court continued hearings until January, when counsel for Huntingdon County Sabbath School Association will argue their claim that the Legislature violated the constitution provisions in enacting the Schwartz Act.

The next regular session of the legislature, it is expected, will see the usual number of Sunday movie bills introduced, but whether or not the legislators will be in that liberal frame of mind is a question.

Practically all of Jersey is now open on Sunday, the vote of the people having decided the fate of the issue in several cities last week. Horse racing, also, is likely.

It is not to be disputed that if a popular vote, with local option, on Sunday movies, were sought, Philadelphia would vote for the films. But popular voting on that issue is still far away.

## Halt Sale of Three Former Carr, Schad Houses

### Hearing in Reading Action Due Soon

Acting on behalf of the original owners and investors in the properties, Judge H. Robert Mays, in Reading court, November 11, stayed sheriff sales of three theatres in Reading. One, the 3,000-seat Astor, another the 2,000-seat Strand, both operated by the Warners, and the San Toy, a neighborhood house of less than 1,000 capacity, owned by the same interests, to which the Astor and Strand belong.

Acting on a petition filed by Attorney George Eves, for Carr & Schad, Inc., by Charles H. Schlegel, president, Judge Mays appointed Harry J. Schad, sequestrator, to take charge of the properties and the income and profits therefrom until further order of the court.

Meanwhile, the execution for the sale of the properties will be stayed until November 25. A hearing will be held November 17, at 10 A. M.

Dr. Schad, the sequestrator, is a member of the original firm. Claude Carr, the other member, died about 10 years ago.

Petition of Carr & Schad, Inc., states that the encumbrances on the premises are a first mortgage for \$540,000 held by the Reading National Bank and Trust Company, trustee, and a second mortgage for \$600,000 held by Harry J. Schad and wife.

Interest on the first mortgage is paid in full and no further interest is due until June, 1934. The interest on the second mortgage was defaulted in April, 1933, and in October, 1933, "partly for the reason that the holders of the second mortgage requested that the interest on the first mortgage be paid in advance, and partly for the reason that the holders of the second mortgage consented that Carr & Schad loan certain moneys to Charles H. Schlegel in lieu of holding the same in payment of the interest in the second mortgage," the petition explains.

Attorney Eves informed Judge Mays that the theatres are leased to Warner Bros. Theatres, Inc., for a term expiring May 3, 1941. The lease called for a rental of \$140,000 a year from May 3, 1931, to May 2, 1936, but on June 2, 1933, at the insistence of Schad, the rental was cut to \$98,000 annually from June 3, 1933, to June 2, 1936, after which the rental would be \$155,000 a year until May 2, 1941.

## Separation

Separation of distribution and theatre operation, long a problem in this business, would settle a lot of code problems.

Distributors could give way on some points if they did not have theatres that might be affected. With theatre affiliations, they change their minds.

How the code would treat this separation is unknown.

## Heard In

**WILLIAMSPORT**  
Horlacher Service  
Tops All

BUSINESS must be improving. . . . Capitol, which usually changes feature every three days, has had two features for a solid week. . . . Rialto, to cope with the pulling power of its strong rival, played Winchell's latest and then ran two features for three days.

**THESE HORLACHER DRIVERS** give service, as one little girl can testify. . . . She fell asleep in the Keystone and when she awoke found herself alone in the house. . . . A Horlacher driver heard her cries and released her. . . . Keystone has put on a few Sunday midnight shows with fair success. . . . Western thriller on Friday and Saturday is helping the Keystone draw not only children, but many older persons. . . . Park, as its special attraction for the children, runs a serial Saturday afternoon. . . . Capitol ran a prepared advertisement in the morning paper, but the evening paper refused it, claiming it a bit risqué. . . . Whispers are that Capitol may soon add vaudeville. . . . Girton and Linn are non-committal, but they admit they are the only large house on the circuit without the extra attraction. . . . Majestic, the only other theatre in the city, appears to be the forgotten house.

Eves declared that the rental at present is over \$29,000 in excess of the carrying charges and after 1936 would be over \$86,000 per year in excess of carrying charges.

Eves said the first mortgage provides for an amortization of \$40,000 a year, due December 1, and expressed belief that a waiver could be obtained from the bondholders. He contended great loss would be suffered by a sale at this time.

Attorney J. Wilmer Fisher, representing the second mortgage bondholders, strenuously resisted the sale, which aroused the ire of Judge Mays.

"There can't be an honest sale under present conditions," said Judge Mays. "Schad may bid \$10,000 or \$1,000, and be the only bidder. It would not be an honest sale." "I resent that remark," replied Fisher. Judge Mays pointed out the State would lose four mills on \$600,000 and the county of Berks will suffer. "It is the duty of the court to see that no harm comes to anyone. A sale of this kind would have a bearing on assessments," said the Judge. "Those who uphold the Commonwealth are entitled to protection," replied Attorney Fisher, who pointed out that taxes were not paid. He claimed that \$40,650 is due Schad. Judge Mays then suggested that Mr. Schad accept an appointment as sequestrator. "That will give him control of all the money," said Judge Mays. Schad's bond was fixed at \$10,000. The mortgages call for 6 per cent interest. Eves stated an effort would be made to have the interest rate lowered.



## Heard In

# VINE STREET

"Sigma Chi"  
at the Fox

CHARLIE FLARITY, salesman for Preferred, went to Washington. . . . A woman stepped into path of the automobile. . . . Charlie was exonerated. . . . Joe Singer now connected with Gold Medal representing the company on the Harrisburg route. . . . Who was the sweet young thing on Barney Cohen's arm in the Fox Locust lobby? . . . Looks rather serious. . . . Rube Brenner, formerly of Warners, is now selling bulbs. . . . American made.

QUALITY PREMIUM is having a whale of success with the 22-karat gold dinner set. . . . Seems the premium is going like a house afire. . . . With all theatres increasing their deals from one week to another. . . . Gold is the subject of talk these days. . . . And that's why the sets are proving real clickers. . . . Quality also has a great selling campaign behind it.

MASTERPIECE comes to the fore with a complete list of pictures. . . . Among the new product in the house are "Riot Squad," "Her Forgotten Past," . . . "Neighbor's Wives." . . . "Secret Sinners." . . . With more to come. . . . Pop Korson will have an interesting announcement to make soon. . . . "Itchy-Seratchy" is getting plenty of bookings also.

GOLD MEDAL has "Sin of Nora Moran," "Curtain at Eight," "Important Witness," "Big Bluff," among the newer pictures. . . . With others coming in weekly. . . . Business is picking up quite a bit what with the product coming in strong. . . . "Enlighten Thy Daughter," a road show, will also get its send-off in the local territory soon.

AL BLOFSON was getting all set for the trade-show when last seen. . . . He has a lot of new pictures in the house, was all tickled about the showing of "The Sweetheart of Sigma Chi" at the Fox. . . . Promises that First Division will crack through with several more hits like "Sigma Chi" and "Tarzan." . . . "Rainbow Over Broadway," from Chesterfield, has been getting a lot of raves. . . . As has "Broken Dreams." . . . With more to come.

SIG WITTMAN, former Vine Streeter, subbed at Buffalo, when Dave Miller, another Vine Streeter, and branch manager there, got ill. . . . Meanwhile, Prince Landow, Universal chief, here, raves about "Only Yesterday," at the Boyd; "The Invisible Man," at the Stanton; "Love, Honor and O Baby," at the Earle. . . . "King for a Night." . . . "Counsellor at Law," coming. . . . U has started like a house afire this season.

CLEAR THE DECKS for "Little Women" is the slogan at Frank McNamee's stronghold. . . . Radio also has "Son of Kong" coming along. . . . Over at UA, Harry Bodkin was waiting for the premiere of "Private Life of Henry the Eighth" at the Aldine. . . . With "Moulin Rouge," the Constance Bennett picture in the offing. . . . Harry Weiner, pleased with Columbia's "Lady for a Day," now enthuses over "A Man's Castle," which has captured the spirit of "Seventh Heaven." . . . Bob Mochrie, at Warners, points to the run of "Footlight Parade" at the Stanley, says "The World Changes," with Muni, will cause a sensation.

AL BLOFSON, at First Division, scored when the local Fox played "The Sweetheart of Sigma Chi," from Monogram. . . . Exchange has one-third of its new releases in the house now. . . . With "Broken Dreams" the next from Monogram. . . . From Chesterfield and Invincible come "Notorious But Nice," "Man of Sentiment," "Dance, Girl, Dance," "Rainbow Over Broadway." . . . And "One Year Later" and "Picture Brides" from Allied. . . . And there is also "Tarzan, the Fearless," which is cracking records wherever it is playing.

PREFERRED is handling the Amity product as well as its usual number of re-issues. . . . Which includes Charlotte Henry (the new Alice in Wonderland), in "Lena Rivers."

CAPITOL has a new feature, "Contraband," with Don Alvarado and Dorothy Sebastian. . . . Cold spell came early but didn't affect business as much as a hot spell does. . . . Someone ought to organize a Vine Street chamber of commerce and get rid of the broken down look on the street's face. . . . If the exchanges got bally conscious, the street could be a great ad for any and all pictures, what with the cars coming from the bridge.

SAM DEMBOW, JR., formerly a Vine Streeter, is now a Kentucky colonel. . . . So is one of the Pep boys. . . . Elber Pearson, well known in the territory when with Pathe, is now general manager of DeVry. . . . Warners are reviving "Disraeli." . . . "Blonde Bombshell" is the title of "Bombshell," the Jean Harlow vehicle, now that the war rumor effect has appeared.

TO CHICAGO, Detroit, Cleveland and other points went Jim Clarke, the Horlacher executive. . . . John Golder has a picture called "Elysia." . . . A nudist drama, it is said. . . . Also some three reel westerns.

HERB EFFINGER was a visitor in town. . . . John Bachman hopped to Pittsburgh this week. . . . He reports a lot of success with "Toy Town," a swell Xmas reel. . . . Likewise, "The Million Dollar Melody" is a swell Educational musical reel, he alleges. . . . Howard Smith jumped into the headlines this week when he gained the top notch in the Fox national salesman's lists. . . . Howard is getting to be a real veteran as far as results are concerned. . . . His climb to the top was terrific. . . . Meanwhile, Sam Gross' division is 9th in standing.

C. ELMER DIETRICH, Tunkhannock, soon to be a Representative, was a visitor. . . . Departure of George Sobel from S-W's Park, succeeded by M. Block, was mourned. . . . Who drives Lillian Rosentoor home these nights? . . . Larry Mackey has been doing a lot of entertaining.

SNOW DIDN'T INTERFERE with the salesmen or Horlacher delivery this week. . . . There wasn't enough of it. . . . A lot of the boys attended the pro football game the past Sunday at the Phillies Park. . . . And came away sold on professional football.

NO BOWLING LEAGUE attracted the pin tosser this year, but the Broad Street alleys do not want for customers. . . . Vine Streets go singly, in pairs, to bowl.

SAM GROSS went upstate. . . . On business. . . . So did a lot of others. . . . Ed Weaver, who used to manage a lot of houses for S-W, is now in the hotel business, is back in town. . . . Fred O'Neil hopped over to New York. . . . So did Gabe Michaels, the entertainer. . . . Inde exchanges get a break when the Frankford opens on a Friday-Saturday policy, pictures and vaude, this week-end. . . . Apex Garage is ready to serve you.

METRO will appreciate it if exhibitors will do their telephone booking in the afternoon. . . . The morning is taken up by exhibs coming in to book in person. . . . So P. M. phone messages will help a lot.

BLAME EARLE SWEIGERT. . . . A football game takes place in town. . . . And the Paramount calls up and says the title ought to be "The Story of Temple-Drake." . . . Zowiee. . . . Wham.

## One for Mae West

Mae West received one vote on the Republican ticket for the office of Coroner, the check shows.

Telling our  
Advertisers that  
you saw their name  
in our **READY REFERENCE PAGE** helps us  
to give you service » »

## Hotel

# P R E S I D E N T



48th Street, West of Broadway  
NEW YORK

Just Around the Corner from  
the Center of the

Motion Picture Industry

400 ROOMS

All with Bath, Shower, Radio

From \$2.50 Daily

Single - - - \$2.50, \$3.00, \$3.50  
Double - - - \$3.50, \$4.00, \$4.50, \$5.00

Special Weekly Rates

Five minutes' walk to Fifty Theatres

J. S. SUITS, Manager



# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## "Bowery" Plug



When the Victoria, Mahanoy City, played "The Bowery," from UA, a bar, serving free beer, was erected. Manager J. K. Kreamer, brewery officials co-operated. Several barrels went fast, and the picture got a good hand.

## For "Keyhole"

A photograph of Charles McLeary, manager, Loew's Regent Theatre, Harrisburg, appeared at the head of a movie column, which runs daily in the Harrisburg *Telegraph*.

Picture was an excellent bit of exploitation on the film play, "Broadway Thru a Keyhole," which opened at Loew's on the day it appeared in the newspaper. It showed Manager McLeary seated at his desk, receiving from a messenger boy an orchid, all done up in a fancy box. The caption read, "An Orchid for Mr. McLeary." Beneath picture it stated, "Manager Charles McLeary at Loew's gets an orchid for playing Walter Winchell's 'Broadway Thru a Keyhole' in Harrisburg the same day it opened in New York." Orchid was accompanied by a telegram, signed by the florist who sent the flower.

To further exploit "Broadway Thru a Keyhole" Manager McLeary arranged the distribution through his able assistant, "Bob" Etchberger, of 10,000 heralds, a newspaper tie-up with one of the city's leading department stores.

United Artists is offering some swell party masks on "The Three Little Pigs." See the press book for further details.

## "Only Yesterday" Sendoff

Faced with a quick booking on U's "Only Yesterday," local Boyd arranged a special 11.45 P. M. show open to the public and also to invited guests.

Managers of all S-W houses got on stage, plugged the picture, gave invitations to five residents of neighborhood who were to report back to manager and tell how they liked the picture.

A good stunt and one that will help downtown run and the nabe when it plays the picture.

## For "Footlight"

Lew Black, manager, Aldine, Wilmington, cut loose with high powered ballyhoo equal to that for "Forty-Second Street" for "Footlight Parade." He rushed out the trolley car covered with posters. A truck float borrowed from Reading did the suburban sections. He had the front of the closed Savoy covered in full, more 24, 6 and 3 sheets than he has had out in some time and 10,000 heralds, together with folders of lithographed cuties in scanties. His lobby looked like an art gallery of nudes.

George Jones, manager, Loew's Parkway, Wilmington, mindful of the roaring success he had with the "Three Little Pigs" short, ballyhooed "Lullaby Land."

## Hollywood Premiere

Lobby of the Colonial, Wilmer and Vincent theatre, was the brightest spot in Harrisburg recently when Manager Harry Lambert staged a gala first-night opening for "Footlight Parade."

Endeavoring to bring to Harrisburg the "Premiere" atmosphere, typical of the usual Hollywood or New York "Opening," Manager Lambert invited Governor and Mrs. Gifford Pinchot, Mayor and Mrs. George A. Hoverter, of Harrisburg; city and county officials of Harrisburg and Dauphin County and their wives and many other distinguished citizens to attend the Colonial "Premiere."

## Congratulations



Anna Sten, new Samuel Goldwyn star, in the glittering costume of "Nana" in the Paris of 1870, is being congratulated by Eddie Cantor, for her splendid performance in her new United Artists release. Cantor is now in New York City having finished production on "Roman Scandals."

## Broadway Gossip

Frank Seltzer, Philadelphia, has completed his first Broadway Gossip reel in the new series. Those who have seen it say it tops them all.

Seltzer is also producing the American Explorer series, which has already had a downtown run.

Ben Perry is associated with him. He is a former Vine Streeter.

# SENTRY SERVICED SAFETY CONTROL

Many theatre owners weigh the matter of Safety as it suits them. PLAINLY THIS IS ALL WRONG. In Safety there is no half-way measure with the Public. The Public would not consider it safe if you decide to do without a Serviced Safety Device on your projectors. The Public would think with horror if you tried to economize by buying Safety equipment without a service, and the fact that, in your theatre, the Public has not yet inquired as to the measure of Safety that you are giving them—THAT DOES NOT MEAN THAT THEY CAN BE DECEIVED.

**SENTRY SAFETY CONTROL CORP.** 10th ST. and ALLEGHENY AVE.  
PHILADELPHIA, PENNA.

*Sentry Safety Controls Listed as Standard by National Fire Underwriters Laboratories*





## "Little Women" Has Plenty Push Behind It

RKO-Radio Pictures is making intensive preparations for a tremendous national advertising, publicity and exploitation drive in connection with the forthcoming release of "Little Women."

Full campaign will be embodied in the "Little Women" press book, produced under the supervision of Robert F. Sisk, advertising, publicity and exploitation director for RKO Theatres and RKO Radio Pictures, and S. Barret McCormick, RKO Radio Pictures' advertising and publicity executive.

One of the national tie-ups includes a revival of the Sampler needlework, which is depicted in "Little Women." Bernard Ulmann Co., makers of Bucilla Needlework Productions, for a hundred years, have designed a special "Little Women" sampler, which has already been distributed to thousands of their dealers from coast to coast, along with circulars and advertising matter outlining local Sampler Newspaper and Theatre contests.

Arrangements have been made with the Eberhard Faber Co., manufacturers of the Mongol Colored Pencils, whereby exhibitors may arrange with the local distributors for drawing contests, like the one in "Little Women."

Five publishers of the regular edition of the book, and two publishers of the photoplay edition, have arranged for local book store tie-ups with their thousands of dealers.

Western Union Telegraph Company has printed for free distribution to exhibitors, 25,000 jumbo telegrams 22"x17", for store and window tie-ups. The telegram carries two inserts, one of the four "Little Women," and the other of the Alcott homestead in Concord, Mass., where in the '60's came one of the first Western Union telegrams.

The accessory line-up in addition to the unusual posters and lobby material, will include a varied assortment of eye-catching novelties of sure-fire ticket selling power, such as a gigantic streamer, cut-outs, colorful hangers, doll cut-ups, a specially designed herald, a giant cut-out five feet tall with easel back printed in four colors, school one-sheet and many other helpful novelties.

## "Sigma Chi" Campaigns Ready for All Houses

Monogram's "Sweetheart of Sigma Chi" has the benefit of numerous tie-ups.

The pressbook, supervised by Ed Finney, director of advertising and publicity, contains any number of suggestions for tie-ups with manufacturers, merchandising units and many others.

An attractive layout of newspaper cuts and ads, setting a new high for an inde pressbook, is also presented.

Recently, the Sigma Chi magazine devoted nine pages to a story of the making of the picture. This has been reproduced by Monogram and is now available at all exchanges. Special tie-ups with colleges on the picture have all been included in the pressbook.

"Sigma Chi," with Buster Crabbe, Mary Carlisle, Charles Starrett and Florence Lake, presents a real opportunity for showmen. With a couple of hit songs, these tie-ups, good press material, etc., it offers a world of exploitation chances for those playing the picture.

### Paying Pastor

There is a theatre about 15 miles from Philly which is open on a deal with the landlord. He gets percentage of the receipts during weekdays. Receipts on Sunday benefits go in part to the pastor of the town.

## "Havana Widows" Is a Comedy Riot



Joan Blondell, Lyle Talbot, Glenda Farrell, Allan Jenkins, Guy Kibbee and others are in the Warner show.

## Masterpiece Has a Varied Lineup

Masterpiece exchange is set on its new year's lineup. It includes 18 action pictures, 14 top notch westerns and the banner quartet, four from I. E. Chadwick, beginning with "Wine, Women and Song," with Lilyan Tashman and Lew Cody. Other titles include "The Melting Pot," "The Unchastened Woman," and one other. In addition, the westerns include Buffalo Bill, Jr., Buddy Roosevelt and Tom Tyler as stars.

### Heard In

**MID-JERSEY**  
Abe Franks  
Gives a Party

IZ HIRSCHBLOND, Toms River, was a recent visitor on the street. . . . He is already making arrangements for a golf tournament at the Toms River Club. . . . Jack Waxman, Astor, Atlantic City, is becoming a crack publicity man. . . . Hymie Jacobs, Embassy, Atlantic City, spent a week's vacation in Philly, had a good time. . . . Sol Altman, Atlantic City, Royal, remodeled his office, expects big things.

HY WALTERS seems to be one of the boardwalk's busiest men. . . . Had charge of the rewiring of the Apollo, Atlantic City. . . . Mr. and Mrs. Roscoe Faunce, Ocean City, hopped to Chicago. . . . Village is open during the winter, instead of the Moor-

lyn. . . . Mr. and Mrs. Sam Franks have been doing the boardwalk. . . . Herb Lubin, formerly at the Vineland Grand, is at the Millville Levoy. . . . Bridgetonite Lipman seems to be retiring. . . . Don't seem to hear much of him these days.

LEW ROYNER, PARKSIDE, Camden, had a girl buried near his theatre. . . . Business was good. . . . Mr. and Mrs. Meyer Adleman week-ended at Baltimore, Md. . . . Visited Mr. and Mrs. Isenberg, manager, Metropolitan Insurance Company. . . . Abe Franks, Lyric, Camden, is holding up his party. . . . Waiting for the end of prohibition.

### Movie Tunes Recorded

Tunes from forthcoming picture and stage musicals predominate among the new Victor phonograph discs recorded in the New York studios of the RCA Victor Company. Paul Whiteman and his Orchestra have made "Cinderella Fella" and "You Are Temptation," from the MGM Marion Davies picture, "Going Hollywood."

## "Little Women" Looms As a Big Hit



"Little Women," from Radio, includes Katharine Hepburn, Paul Lukas, Frances Dee, Joan Bennett, Jean Parker and others in the cast.



## Watch Del. Legislature

While the Delaware Legislature is in special session, specifically to pass on the loan and project program, theatre men are keeping an eagle eye on the news for a possible "bell ringer." If the so-called censorship bill is not introduced, some of the veteran managers who have been watching legislation for years, will be "disappointed." It is always an annual with a predestined death, but it seems as if there is always someone ready to introduce it.

## Heard In

# TRENTON

Highstown Defeats  
Sunday Shows

WILLIAM C. HUNT who operates the Orpheum, Gayety and Centre Theatre was re-elected to the House of Assembly New Jersey Legislature, from Cape May County. . . . Voters of Highstown for the second time defeated an effort to legalize Sunday amusements in that borough. . . . Two small boys were held in bail for Juvenile Court on the charge of placing miniature odor bombs in the Centre Theatre which motion picture house has been picketed for some months by Motion Picture Operators Union.

GEORGE D. BISHOP who was interested in the Hildinger Enterprises, Inc., operating a string of motion picture houses in this city died November 8. . . . Was one of the organizers of the company which built the Lincoln Theatre. . . . At the Capitol (RKO), Walt Disney's "Three Little Pigs" was featured above the feature picture. . . . Charlie Sweet decorated the front of the Stacy Theatre building from the sidewalk to the third-floor roof with poster drawings of principals and chorus of "Footlight Parade."

## EXPERTS . . .

in every field of  
theatre design and  
maintenance will be  
found listed on the

**READY REFERENCE PAGES**



Hitch Your Theatre to a Star Booker!

**EDWARD SHERMAN  
VAUDEVILLE AGENCY**

Now Booking Stage Shows at

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Mayfair Th. Bldg.  
N. Y. Br. 9-1905



## Erpi Statement On Suit

Following statement was issued by Electrical Research Products regarding suits for triple damages filed by the Stanley Company, General Talking Pictures and Duo-Vac:—

"There is nothing new in these suits. The issues involved have been in litigation for many months. Stanley, Duo-Vac, and General Talking Pictures asked the Federal Court in Delaware for several injunctions against the enforcement of ERPI'S contracts with producers and theatres. The court refused to issue an injunction against the contract for servicing theatres and the collection of charges therefor. It granted the plea for an injunction against the enforcement of the clause providing for the furnishing of replacement parts and the clause thought to limit distribution of the pictures of producer licensees to theatres equipped with apparatus of Western Electric manufacture.

"No attempt was ever made by ERPI to enforce the first of these provisions by legal action, and the latter appeared only in the original licenses to Vitaphone and the Fox companies in which it was superseded more than five years ago. As a matter of fact, the injunctions have never been issued, due to the failure of the plaintiffs to file the necessary bonds.

"The litigation which resulted as above was based upon the alleged violation of the Sherman and Clayton Anti-Trust laws, and the only effect of the new action is to ask for damages alleged to have been suffered by reason of the matters now before the courts."

## Optimistic Heckard

T. B. Heckard, one of Harrisburg's oldest theatre owners, who acquired recently his second motion picture house in the Capital City, has announced completion at his Broad Street Theatre of alterations which cost more than \$3500.

Broad Street Theatre, termed a "gold mine" by Manager Heckard, has been repainted and re-decorated inside and out.

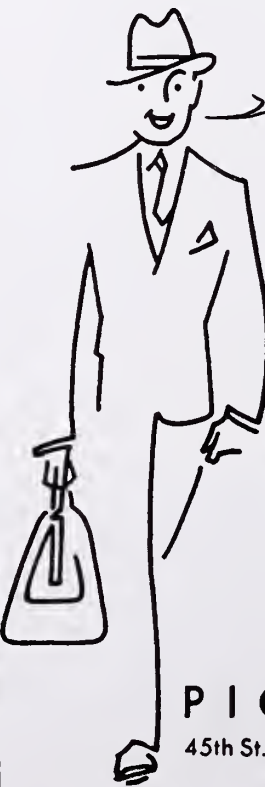
Before opening the Star, formerly the New Royal, Heckard spent \$7000 to make it a modern theatre.

## Suskind an Exhib

Joe Suskind, Vine Street printing executive, is now in the exhibitor fold. He is interested in the operation of the re-opened Pearl Theatre. Morris Wax is booking while Harry Gantz is managing.

## Objections Argued

Objections to an interrogatory motion lodged against the A. T. & T., Western Electric Company, Inc., and Erpi, by the Stanley Company of America, General Talking Pictures and Duovac Radio Corporation were argued before Judge John P. Nields.



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NEW YORK AND  
THE PICCADILLY**

.. best hotel I know!  
Near everything, just  
200 feet from Broad-  
way. Modern, hospi-  
table, and comfortable.  
Like the Manager,  
like the rates — \$2.50  
single, \$3.50 double,  
for a room with bath!

**THE HOTEL -  
PICCADILLY**

45th St. • W. of Broadway • New York  
WILLIAM MADLUNG, Mgr.



**"Broken Dreams" Is from Monogram**

Monogram's new heart drama, "Broken Dreams," features Randolph Scott, Martha Sleeper, Beryl Mercer and the new wonder child, Buster Phelps.

**Operator Available**

An A-1 projectionist, with 25 years' experience, five on sound, is available. Does own repairing, can furnish references, will go anywhere.

Write John J. Lehman, 207 Lancaster Avenue, Shillington.

**Heard In****LEHIGH VALLEY**

Two Houses  
Open Doors

**By Jack**

CHARLES MOYER was welcomed home from St. Luke's hospital after having undergone an operation for appendicitis. . . . Manager of the Nile, Bethlehem. . . . Richard Shamus, manager, Colonial, gave away fifty table lamps. . . . Candy life savers are being distributed to patrons in the merchants' campaign. . . . His car was stolen from its parking place. . . . Thieves abandoned the sedan in a woods several miles from Bethlehem. . . . Oscar Foreman is doing well at the College and

has some new competition from the State, Bethlehem, which re-opened November 10, under new management. . . . Harry Gammett calls attention to the fact that prices at the Globe never changed.

STATE THEATRE, Allentown, re-opened October 30, with plenty of stage show, which will be a regular feature under Jack Van's management. . . . Walter Hurley, Wilmer and Vincent's Rialto, conducted a big Hallowe'en night frolic including contests. . . . Lee Levy had "Footlight Parade" at the Colonial at the time and used an eight column news ad. . . . Park Theatre, opened November 3 on a 10 and 25 cent admission rate. . . . Sunday benefits are a regular occurrence at the New Roxy, Northampton, mostly American legion, so far. . . . Manager Andy Anderson made a wide distribution of special handbills for the two day appearance of Buzz Barton and his Wild West Show. . . . George C. Meeser is running three-hour Saturday matinees for the children at 10 cents each, also mid-week after school shows. . . . Wilbor Theatre, Easton, had a big Hallowe'en party with cash prizes. . . . Transit is giving away Jade Kitchenware.

MAX KLINE has taken the Bethlehem State. . . . Ray Wolf is the manager on the job.

**Universal Has An Assortment**

Bebe Daniels in "Counsellor-at-Law"; Paul Lukas in "By Candlelight"; and Reger Pryor, a new addition, are shown.

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DECORATOR**  
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## Heard In

## U P - S T A T E

Gov. Pinchot  
Signs the Book

"I'M GLAD to have this opportunity," said Governor Pinchot to Manager Charles McLeary, Loew's Regent, Harrisburg, while signing the famous birthday book, headed by the signature of President Roosevelt, which was presented to Marie Dressler on her sixty-second birthday anniversary. . . . "I am only sorry I missed 'Tugboat Annie,'" the Governor added, "but I know it was good." . . . Auto-graph album in the lobby of Loew's Theatre in Harrisburg, alone, contained thousands of greet-

ing signatures to this grand, old lady of the films. . . . Benjamin F. Shellenberger, Harrisburg, went to work Friday for Warner Brothers Pictures as a checker. . . . First assignment was the Colonial, Harrisburg. . . . George Eslinger, who helped out during vacation periods at the Colonial and the Victoria, Harrisburg, is now regular ticket taker at the former theatre. . . . Succeeded E. Gerald Wolleston, when the latter became assistant manager to Charles Bierbauer, State, Harrisburg-October 23. . . . It is rumored by friends of Miss Mary Funk, cashier at the Colonial, Harrisburg, that she will have an important announcement to make before November 27. . . . It concerns a handsome bus driver whom she nursed back to health during a recent illness.

"WE'RE SURELY DELIGHTED to see you back on the job," is the greeting many theatregoers have been extending to Mrs. Bertha J. Olsen, cashier at the State, Harrisburg, since its opening, October 23. . . . Fifteen years ago, on November 7, Mrs. Olsen sold her first theatre ticket at the old Orpheum Theatre, Harrisburg. . . . Manager Charlie Bierbauer, State, Harrisburg, must be a miracle man. . . . Demand has necessitated running four complete performances at the State Saturdays. Manager Bierbauer announced. . . . Isaac Marcus, proprietor of National, reported that "Sing, Sinner, Sing" was one of the best attractions National has had in months. . . . Astor Theatre, Annville, advertised "Tugboat Annie" in Harrisburg newspapers. . . . New Central, Quarryville, Lancaster County, is playing double features. . . . Strand, Carlisle, is running stage shows in addition to screen programs. . . . Standard, Steelton, was the scene of a recent political meeting.

## Bachman Making Indes

Jack Bachman, former producer for Paramount and Radio, and Joe Goldberg, formerly general sales manager, Columbia and World Wide, are president and vice-president, respectively, of the newly formed Preferred Pictures, Inc., which plans a series of twelve outstanding pictures for the independent market to be delivered during 1934.

## Speech Postponed

A. J. DeFiore, president of the Independent Motion Picture Theatre Owners of Delaware and the Eastern Shore of Maryland was all set to speak at the meeting of the Gardens Century Club on motion pictures November 1, but the meeting was postponed.

## Says W. C. T. U.

At the meeting of the Delaware Women's Christian Temperance Union one of the resolutions adopted urged that cigarettes and beer advertisements, on bill boards, radio programs and movies depicting drunken scenes on the screen be banned by law.

## EXPERTS . . .

in every field of theatre design and maintenance will be found listed on the

READY REFERENCE PAGES

## Show Card Artist Wanted

Wanted—A show card artist who can design and create attractive displays. Must be willing to start at low salary until department shows results. Small town theatre. Address Box Del, care of THE EXHIBITOR for further information.

## Bond Issue Filed

First mortgage bond issue filed by the protective committee for Stanley, Bridgeton, N. J., has been announced by the Federal Trade Commission. Procedure is part of the new securities act.

## Mr. Exhibitor

If you were offered a  
guaranteed income for  
life absolutely free

Would you pass  
it by?

**BERLO**

offers you just that

Call a Berlo representative and  
start the parade of monthly  
commission checks

**DO IT NOW!**

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OR CALL POPLAR 6109

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Specializing in Candy  
Vending Equipment  
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NEW YORK	BALTIMORE
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**H**ORLACHER IS THE  
OLDEST DELIVERY SERVICE

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DRIVERS ARE USED

**R**EGARDLESS OF RAIN OR SNOW  
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**L**EADING EXHIBITORS HAVE  
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**A**FTER 15 YEARS IT STANDS  
WITH UNEXCELLED RECORD

**C**COURTESY HAS BEEN A  
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## "Broadway Through a Keyhole"



Constance Cummings, Paul Kelly, Hugh O'Connell, Russ Columbo are some of those in UA 20th Century—Zanuck production.

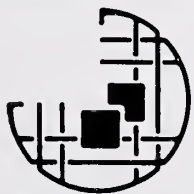
### Heard In

## READING

Reading Wedding  
Case Attracts

By T. R.

WEDDINGS on the stages of movie houses, or any other theatres, are likely to be listed as just "wet smacks" in the future in Reading. . . . Mr. and Mrs. Arthur Collins, who entered into the holy state of matrimony by way of the Astor stage in Reading last May, are suing for \$711.50 worth of household goods which they claim was promised them by Albert Sindlinger, theatre manager. . . . Samuel Carlisle, treasurer, Warner Bros., Inc., which operates four theatres in Reading, including the Astor, filed a reply to the suit, denying that the Warners are responsible for the above amount, whether Sindlinger agreed to supply the goods or not. . . . Complete disavowal of responsibility of any acts of Sindlinger along this line is made by Carlisle. . . . "They were not within the scope of his authority as local manager," the Carlisle reply states.



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in every branch of  
theatre design and  
maintenance will  
be found listed on  
the . . .

**Ready Reference  
Page**



**PATRONIZE  
THEM!**

### Reading Suit Up

Warner Bros. Theatres, Inc., in an answer to the suit of the Triangle Enterprises, Inc., of Reading, in the Berks County courts in Reading, deny a claim of \$7,661.25 for alleged breach of contract.

Attorneys Stevens & Lee filed the answer in which the defendant corporation says that the plaintiff suffered no loss by reason of any conduct on the part of Warner Bros. Theatres, Inc.

The litigation involves a stock transaction in connection with the sale of several theatres in Reading. The plaintiff avers it suffered a loss by alleged failure of defendant to deliver certain securities on time and the market dropped. Case will be listed for jury trial in civil court.

**CARLISLE** avers that the company is not liable for the goods. . . . All that Sindlinger did, it is stated, was to agree, on his own behalf, that "he would endeavor to secure as many of the articles requested (by the couple) as he could from local merchants who would secure advertising value therefrom."

THEATRE BUSINESS is looking up. . . . Theatre managers here are hoping the next railroad merger story that comes out of Philadelphia or Washington, affecting the Reading Company or the Baltimore & Ohio, will be put in cold storage until there is really something to work on.

### Heard In

## ATLANTIC CITY

Apollo To Be  
Renovated

OPERATION of the Aldine Theatre is scheduled to be affected by the report that Mort Lewis will be receiver for the house. . . . Theatre's former operator, Harry Savage, died recently. . . . Harry Waxman always has that same sweet smile.

FOLLOWING the acquisition of the Apollo Theatre by Weiland and Lewis, theatre will be intensely rebuilt and renovated. . . . New plans may reach to \$100,000 total before completion. . . . House will be ready for the new season and will run movies. . . . Maybe stage shows.

# "LET'S GO TO SEE.."

# WHAT? WHERE?

Have you told them what's showing at your theatre? You ought to. You can't expect people to flood your theatre if they don't know who's playing in what.

And now you can. The Record Amusement Directory offers you the opportunity to tell 167,000 people every day, 225,000 on Sunday, for only 30 cents a day. That's all a listing in Philadelphia's first and only *complete* Amusement Directory costs you. Longer listings, 15 cents for each additional line.

## The RECORD Amusement Directory

is consulted every day by Philadelphia's biggest group of people who go places and see things. More than 260 movie theatres in the Philadelphia area already are listed in it. If yours isn't you're letting your competitor lure your customers. To insert your ad just call

# PHILADELPHIA RECORD

CLASSIFIED DEPARTMENT  
W A L N U T 2 3 0 0



# THE CHECKUP

For your convenience, this publication furnishes this guide to reviews of pictures which have appeared in "Looking Ahead at the Product," the regular review department. Before dating in your show, consult this page, find out when the review appeared and then look it up. If you have misplaced any copies of your home town journal, drop "THE CHECKUP" a line and missing copies will be sent to you. Save these pages and refer to them as needed. Key: For example, 2-Sept. means the second issue of this publication in that month. 1-Oct. would mean the first issue, and so on.

## Columbia

Lady for a Day	1-Aug.
A Man's Castle	1-Nov.
Police Car 17	2-Nov.
King of Wild Horses	2-Nov.
Above the Clouds	2-Nov.

## First National—Warners

Bureau of Missing Persons	1-Sept.
Wild Boys of the Road	1-Oct.
The World Changes	2-Oct.
Gold Diggers	1-June
Footlight Parade	2-Oct.
Ever in My Heart	2-Oct.
Kennel Murder Case	1-Nov.
College Coach	1-Nov.
House on 56th Street	2-Nov.
Female	1-Nov.
Havana Widows	1-Nov.
From Headquarters	2-Nov.
Son of a Sailor	2-Nov.

## Fox

Pilgrimage	1-Aug.
The Last Trail	2-Aug.
Paddy	1-Sept.
Good Companions	1-Nov.
Charlie Chan's Greatest Case	2-Sept.
Dr. Bull	2-Sept.
My Weakness	1-Oct.
Power and the Glory	2-July
Walls of Gold	2-Oct.
Worst Woman in Paris	1-Nov.
Berkeley Square	2-July
My Lips Betray	2-Nov.
This Mad Game	1-Nov.
Oleson's Big Moment	1-Nov.
Hoop-La	2-Nov.
As Husbands Go	2-Nov.
Frontier Marshal	2-Nov.

## Metro

Penthouse	2-Sept.
Stage Mother	1-Oct.
Night Flight	1-Sept.
Bombshell	2-Oct.
The Chief	2-Oct.
Day of Reckoning	1-Nov.
Meet the Baron	2-Oct.
Dinner at Eight	2-June
The Late Christopher Bean	2-Nov.
The Prizefighter and the Lady	2-Nov.
Eskimo	2-Nov.
The Vinegar Tree	2-Nov.

## Monogram

DISTRIBUTED BY FIRST DIVISION

The Avenger	2-Nov.
Sweetheart of Sigma Chi	1-Nov.
Broken Dreams	1-Nov.

## Paramount

Song of Songs	1-July
This Day and Age	2-Aug.
One Sunday Afternoon	1-Sept.
Torch Singer	2-Sept.
To the Last Man	1-Oct.
Golden Harvest	1-Oct.
Too Much Harmony	2-Sept.
I'm No Angel	2-Oct.
Tillie and Gus	2-Oct.
Way to Love	2-Oct.
Take a Chance	1-Nov.
Hell and High Water	2-Nov.
White Woman	1-Nov.
Design for Living	2-Nov.
Cradle Song	2-Nov.
Duck Soup	2-Nov.
Lone Cowboy	2-Nov.
Thundering Herd	2-Nov.

## Radio

Morning Glory	1-Aug.
Rafter Romance	1-Aug.
One Man's Journey	2-Sept.
Midshipman Jack	1-Oct.
A Chance at Heaven	2-Oct.
Ann Vickers	2-Oct.
Ace of Aces	2-Oct.
Aggie Appleby	2-Oct.
Little Women	2-Nov.

## United Artists

Bitter Sweet	2-Sept.
The Bowery	2-Oct.
Broadway Thru Keyhole	1-Nov.
Emperor Jones	1-Oct.
Henry the Eighth	1-Oct.

## Universal

Love, Honor and O Baby	2-Oct.
Saturday's Millions	2-Sept.
S O S Iceberg	1-Oct.
Only Yesterday	2-Nov.
Myrt and Marge	1-Sept.
Special Investigator	2-Nov.
Invisible Man	2-Nov.
King for a Night	2-Nov.

## First Division

By Appointment Only	2-Nov.
Dance, Girl, Dance	1-Nov.
I Have Lived	1-Aug.
A Man of Sentiment	2-Nov.
Notorious But Nice	2-Nov.
Picture Brides	2-Nov.
One Year Later	2-Aug.
Tarzan the Fearless	1-Sept.

## Gold Medal

Sing, Sinner, Sing	2-Aug.
The Big Bluff	2-Oct.
Important Witness	2-Aug.
Laughing at Life	2-June

## Masterpiece

Neighbor's Wives	1-Oct.
Her Forgotten Past	2-Nov.
Riot Squad	2-Aug.



# In the back of your head!

A KNOWLEDGE THAT YOU NEED  
EXPERT ADVICE . . . BUT AFRAID  
TEMPORARILY TO MAKE THE EX-  
PENDITURE.

What will it cost?  
Must I close down?  
Who's an expert on it?

## Tear Out and Mail!

IF YOU DO NOT WISH  
TO BE SOLICITED, SAY  
SO, AND INFORMATION  
WILL BE MAILED.

**Jay Emanuel Publications**  
Incorporated  
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BUFFALO—ALBANY—NEW YORK—WASHINGTON

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AIR CONDITIONING	<input type="checkbox"/>	POSTERS	<input type="checkbox"/>
CARPETS	<input type="checkbox"/>	SAFES	<input type="checkbox"/>
CHAIRS	<input type="checkbox"/>	SAFETY DEVICES	<input type="checkbox"/>
CHAIR COVERS	<input type="checkbox"/>	SCREENS	<input type="checkbox"/>
CONSTRUCTION	<input type="checkbox"/>	SIGNS	<input type="checkbox"/>
COSTUMERS	<input type="checkbox"/>	SLIDES	<input type="checkbox"/>
DECORATING	<input type="checkbox"/>	SOUND EQUIPMENT	<input type="checkbox"/>
DRAPERIES	<input type="checkbox"/>	STAGE SCENERY	<input type="checkbox"/>
ELECTRICAL WORK	<input type="checkbox"/>	TICKETS	<input type="checkbox"/>
HORNS and SPEAKERS	<input type="checkbox"/>	TICKET REGISTERS	<input type="checkbox"/>
LIGHTING EQUIPM'NT	<input type="checkbox"/>	TRAILERS	<input type="checkbox"/>
LIGHTING FIXTURES	<input type="checkbox"/>	UNIFORMS	<input type="checkbox"/>
LOBBY FRAMES	<input type="checkbox"/>	VAUDEVILLE	<input type="checkbox"/>
MARQUEES	<input type="checkbox"/>	VENDING MACHINES	<input type="checkbox"/>
PRINTING	<input type="checkbox"/>	VENTILATION	<input type="checkbox"/>

MISCELLANEOUS .....

THEATRE .....

OWNER OR MANAGER .....

ADDRESS .....



# NOW IT'S A THRILL for the LADIES!

Okay, boys, you got an  
eyeful of MAE WEST—  
and now it's the ladies'  
turn to get excited

MEET **MAX BAER!**

The New  
"IT" MAN  
of the Screen!

Such a film treat comes once  
in a blue moon! Exciting  
from start to finish! Because  
it's got a love story that you'll  
love! Because it's got the first  
ring battle between Primo  
Carnera and Max Baer!  
Because it's so romantic!

WHEN HE  
CRUSHES HER  
IN HIS ARMS—

every soul  
in the  
audience  
will feel  
the thrill  
of it!

With a cast of World-Famed Celebrities!

- ★ MYRNA LOY
- ★ MAX BAER
- ★ PRIMO CARNERA
- ★ JACK DEMPSEY
- OTTO KRUGER
- WALTER HUSTON

A W. S. Van Dyke Production

**Box Offices thruout the country  
will tell you more about it soon!**

A  
METRO  
GOLDWYN  
MAYER  
HIT

The Most Exciting Film of Today!  
**THE PRIZEFIGHTER  
AND THE LADY**



# Code of Fair Competition

FOR THE

# MOTION PICTURE INDUSTRY



*Signed by* PRESIDENT  
FRANKLIN D. ROOSEVELT  
★ ★ NOVEMBER 27, 1933 ★ ★  
EFFECTIVE DECEMBER 7, 1933

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# CODE OF FAIR COMPETITION

## FOR THE

# MOTION PICTURE INDUSTRY

### PREAMBLE

This Code is established for the purpose of effectuating the policy of Title I of the National Industrial Recovery Act and shall be binding upon all those engaged in the motion picture industry.

### ARTICLE I DEFINITIONS

1. The term "motion picture industry" as used herein shall be deemed to include, without limitation, the production, distribution or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of this Code.

2. The term "Producer" shall include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the production of motion pictures.

3. The term "distributor" shall include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures.

4. The term "Exhibitor" shall include, without limitation, all persons, partnerships, associations and corporations, engaged in the ownership or operation of theatres for the exhibition of motion pictures.

5. The term "legitimate production" as used herein shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

6. The term "employee" as used herein shall be deemed to refer to and include every person employed by any Producer, Distributor or Exhibitor as hereinabove defined.

7. The term "clearance" as used herein shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres and the commencement of exhibition at such other theatre or theatres.

8. The term "zone" as used herein shall be deemed to refer to any defined area embraced within the operations of a local clearance and zoning board.

9. The term "non-theatrical account" as used herein shall be deemed to refer to churches, schools and other places where motion pictures are exhibited but which are not operated in the usual and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

10. The term "affiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor in the business of operating a motion picture theatre which business is owned, controlled or managed by a Producer or Distributor or in which a Producer or a Distributor has a financial interest in the ownership, control, or management thereof. The mere ownership, however, by a Producer or Distributor of any theatre premises leased to an Exhibitor, shall not constitute any such Exhibitor an "Affiliated Exhibitor."

11. The term "unaffiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor engaged in the business of operating a motion picture theatre which business is not owned, controlled or managed by any Producer or Distributor or in which no Producer or Distributor has an interest in the ownership, management or control thereof.

12. The term "Outside or Associated Producer" as used herein shall refer to a Producer of motion pictures, including features, short subjects, and/or cartoons, and which Producer operates his or its own production unit independently of, though in conjunction with, another Producer or Distributor

under whose trade name or trade mark the productions of said Outside or Associated Producer are released and distributed.

13. The term "Administrator" as used herein shall be deemed to mean the National Recovery Administrator.

14. The term "effective date" shall be and this Code shall become effective on the tenth day following the approval of this Code by the President of the United States.

15. Population, for the purposes of this Code, shall be determined by reference to the 1930 Federal Census.

### ARTICLE II ADMINISTRATION

1. A Code Authority of the Motion Picture Industry constituted as in this Article provided and herein referred to as the "Code Authority" shall be the agency for the administration of this Code, and shall have such powers as shall be necessary therefor, together with such other powers and duties as are prescribed in this Code.

2. (a) The Code Authority shall consist of the following:

Representing affiliated Producers, Distributors and Exhibitors.

Merlin H. Aylesworth, Sidney R. Kent, George J. Schaefer, Nicholas M. Schenck, Harry M. Warner.

Representing unaffiliated Producers, Distributors and Exhibitors.

Robert H. Cochrane, W. Ray Johnston, Ed Kuykendall, Charles L. O'Reilly, Nathan Yamins.

(b) As and when any question directly or indirectly affecting any class of employees engaged in the motion picture industry is to be considered by the Code Authority, one representative of such class, selected by the Administrator from nominations made by such class in such manner as may be prescribed by the Administrator, shall sit with and become for such purposes a member of the Code Authority with a right to vote.

(c) The Administrator may designate not more than three additional persons without vote who shall not have any direct, personal interest in the motion picture industry nor represent any interest adverse to the interest of those engaged therein, as representatives of the Administration.

(d) In case of the absence, resignation, ineligibility or incapacity of any member of the Code Authority to act, an alternate of the same general class of the industry and a bona fide executive or, a bona fide Exhibitor, as the case may be, designated by such member shall act temporarily in place of such member. Such designated alternate shall be certified to the Code Authority by such member but the Code Authority may reject such alternate and require another to be so designated.

(e) Each alternate designated by a member of the Code Authority to be a permanent alternate for such member shall be approved by the Administrator.

(f) In the event any member of the Code Authority is unable for any reason to designate his alternate, the Code Authority, subject to the approval of the Administrator, shall select such alternate from the same general class as that of such member.

(g) No employer in the industry shall have more than one representative at any time upon the Code Authority.

(h) A vacancy in the Code Authority subject to being filled in the same manner as above pro-

vided in subsection (f) of this Section, shall exist when any member shall cease to be a bona fide executive or a bona fide Exhibitor.

3. The Code Authority may make such rules as to meetings and other procedural matters as it may from time to time determine.

4. The Code Authority may from time to time appoint Committees which may include or be constituted of persons other than members of the Code Authority as it shall deem necessary to effectuate the purposes of this Code, and may delegate to any such Committee generally or in particular instances any power and authority within the scope of the powers granted to the Code Authority under this Code provided that the Code Authority shall not be relieved of its responsibility and duties hereunder. The Code Authority may at any time remove from any Committee any member thereof. The Code Authority shall co-ordinate the duties of the Committees with a view to promoting joint and harmonious action upon matters of common interest. Any action taken by any of such committees shall be reviewed by the Code Authority.

5. (a) The Code Authority shall be empowered to collect from the members of the industry all data and statistics required by the President, or reasonably pertinent to the effectuation of Title I of the National Industrial Recovery Act to compile the same and disseminate without individual identification among the members of the industry summaries thereof, all in such form and manner as the Code Authority or the Administrator shall prescribe. No such statistics, data and information of any one member of the industry shall be revealed to any other member. The dissemination of summaries of such information shall not be deemed a disclosure thereof. In addition to information required to be submitted to the Code Authority, there shall be furnished to Government agencies such statistical information as the Administrator may deem necessary for the purposes recited in Section 3 (a) of the National Industrial Recovery Act.

(b) The Code Authority shall have the right to make independent investigations of violations or alleged violations of the Code by any branch of the industry or by any person, firm or corporation engaged in any branch of the industry.

6. The Code Authority shall assist the Administrator in administering the provisions of this Code, in making investigations as to the functioning or observance of any of the provisions of this Code at its own instance or on the complaint of any person engaged in the industry, and shall report to the Administrator on any such matters. The Code Authority may initiate and consider such recommendations and regulations and interpretations including those pertaining to trade practices, as may come before it.

7. The Code Authority, after notice and hearing, may prescribe additional rules governing the conduct of Producers, Distributors and Exhibitors among themselves and with each other and with their employees, which rules shall be submitted to the Administrator and if approved by the President after such notice and hearing as he shall deem proper, shall constitute rules of fair practice for the industry, and any violation thereof shall constitute a violation of this Code.

8. The Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of national, regional and local trade associations, groups, institutes, boards and organizations in the industry.

9. No member of the Code Authority shall sit on any matter involving his company's or his own interest directly and not as a class. In such case the Code Authority, including such ineligible member shall designate an alternate of the same general



class not connected with the company or theatre of the ineligible member to sit in his place.

10. (a) The Code Authority shall have the right to appoint, remove and fix the compensation of all persons whom it may employ to assist it in any capacity whatsoever in administering this Code.

(b) The expenses of the Code Authority in administering this Code shall be budgeted and fairly allocated among the three divisions of the industry and assessed against the respective members thereof who accept the benefits of the activities of the Code Authority or otherwise assent to this Code in such manner as shall be determined by the Code Authority.

(c) Any person who shall fail to promptly pay any assessment or levy made pursuant to an order of the Code Authority as an expense in administering this Code shall not be entitled to file any complaint under any Article or PART thereof.

### ARTICLE III

#### GENERAL PROVISIONS

Section 1. (a) Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection;

(b) No employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; and

(c) Employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

Section 2. This Code is not designed to promote monopolies or to eliminate or oppress small enterprises and shall not be applied to discriminate against them nor to permit monopolies or monopolistic practices.

### ARTICLE IV

#### LABOR PROVISIONS

A. On and after the effective date of this Code, in the PRODUCTION of Motion Pictures:

##### SECTION 1. HOURS OF EMPLOYMENT

(a) No employee shall work more than forty (40) hours in any one week.

(b) No employee of the following classes shall work more than forty (40) hours in any one week:

Accountants; accounting machine operators; bookkeepers; clerks; firemen; garage clerks; gardeners; janitors; librarians; mail clerks; messengers; mimeograph operators; porters; readers; restaurant workers; seamstresses; secretaries (exclusive of Executives' secretaries receiving \$35.00 or more per week); stenographers; telephone and telegraph operators; time-keepers; typists; and watchmen.

(c) No studio mechanic of the following classes shall work more than thirty-six (36) hours in any one week:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and mouldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; floormen (electric); foundrymen; gaffers; grips; laborers; lamp operators; machinists; marbleizers, grainers, and furniture finishers; modelers (staff); model-makers (staff); moulders (metal); operating engineers; ornamental iron workers; painters; pattern makers; plasterers; plumbers; projectionists (except process projectionists); propertymen; scenic artists; set drapers; sheet-metal workers; sign writers; sprinkler fitters; steam fitters; structural steel workers; swing gang (property); upholsterers; welders and laboratory workers of the following classifications: chemical mixers, negative assemblers and breaker-downs; negative developers' assistants, negative notchers, negative splicers, positive daily assemblers, positive developers' assistants, positive release splicers, printers, pro-

cessing and negative polishers, release inspectors, rewinders, sensitometry assistants, shift boss printers and vault clerks.

(d) The maximum hours fixed in the foregoing paragraphs (a), (b) and (c) shall not apply to employees on emergency, or maintenance and repair work; nor to cases where restriction of hours of skilled workers on continuous processes would hinder, reduce or delay production; nor to

(1) employees in executive or managerial capacities, professional persons, actors (exclusive of so-called "extras"); attorneys and their assistants; department heads and their assistants; directors; doctors; managers; executives, their assistants and secretaries; professional nurses; producers and their assistants; purchasing agents; unit business managers and writers; nor to

(2) employees engaged directly in production work whose working time must necessarily follow that of a production unit, including art directors; assistant directors; cameramen and assistants; company wardrobe men (women) and assistants; costume designers; draftsmen; make-up artists and hairdressers; optical experts; positive cutters and assistants; process projectionists; script clerks; set dressers; "stand-by" or "key-men"; sound mixers; sound recorders; wardrobe fitters; nor to

(3) employees regardless of classification assigned on location work; nor to

(4) employees engaged directly in newsreel production work in the following classifications: editors and sub-editors; film cutters and film joiners; type setters; camera men and sound men; the working hours of news-reel cameramen and soundmen shall be limited to three hundred and twenty (320) hours in any eight week period, to be computed from the time such employees leave their base of operation with their equipment until the time of their return, or are required to remain in a designated place; contacting and planning shall not be computed as working hours; nor shall this limitation on working hours apply to news-reel cameramen and soundmen who make special trips of a semi-vacational nature on trains, ships, etc., or who shall be assigned to duty at a summer or winter resort for an extended period of time, nor to news-reel cameramen and soundmen on roving or "gypsy" assignments, nor to

(5) employees of producers of animated motion picture cartoons in the following classifications: animators; assistant animators; cartoon photographers; story and music department employees; tracers and opaquers; the working hours of tracers and opaquers shall be limited to forty-four (44) hours in any one week, subject to the exceptions made herein in cases of emergency.

(e) With respect to those classes of employees specified within sub-division (2) of the foregoing sub-division (d) of this Section 1,

(1) such employees employed on an hourly basis or on a daily basis with overtime compensation shall at the conclusion of any single production be given a full day off without pay for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production; employees employed on a weekly basis whether by agreement in writing or otherwise shall not be deemed to be within the purview of this sub-section (1).

(2) art directors, assistant directors, company wardrobe men, women and assistants, costume designers, draftsmen, make-up artists, hair dressers, optical experts, process projectionists, script clerks, and wardrobe fitters receiving \$70.00 or less per week without overtime compensation, at the conclusion of any single production shall be laid off one full day, without pay, for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production period but for each six (6) hours or fraction thereof which each such employee has worked in excess of a fifty-four (54) hour weekly average during said production said employee shall receive one full day's pay. No such employee shall be permitted to work in another studio during the time of such lay-off.

##### SECTION 2. MINIMUM WAGES

(a) No employee of any class shall be paid less than forty (40) cents per hour.

(b) The following clerical, office and service employees shall be paid not less than fifty (50) cents per hour:

Accountants, accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries; stenographers; telephone and telegraph operators; time-keepers; typists.

(c) No employee of the following classes of studio mechanics shall be paid less per hour than the rates specified for each class:

Artists and Sculptors.....	\$1.94
Automotive Mechanics .....	1.00
Blacksmiths .....	1.16%
Carpenters .....	1.16%
Casters and Mouldmakers (staff).....	1.16%
Cement Finishers .....	1.16%
Construction Foremen (carpenter).....	1.33½
Electrical Foremen .....	1.33½
Electrical Workers .....	1.16%
Floormen (electric) .....	1.00
Foundrymen .....	1.16%
Gaffers .....	1.16%
Grips .....	1.00
Laborers .....	.60
Lamp Operators .....	1.00
Machinists .....	1.16%
Marbleizers, Grainers and Fur. Finishers	1.40
Modelers (staff) .....	1.94
Modelmakers (staff) .....	1.25
Moulders (metal) .....	1.16%
Operating Engineers .....	1.16%
Ornamental Iron Workers .....	1.16%
Painters .....	1.16%
Pattern Makers .....	1.16%
Plasterers .....	1.25
Plumbers .....	1.16%
Projectionists .....	1.25
Propertymen (first) .....	1.00
Propertymen (second) .....	.90
Scenic Artists .....	2.25
Set Drapers .....	1.00
Sheetmetal Workers .....	1.16%
Sign Writers .....	1.66%
Sprinkler Fitters .....	1.16%
Steam Fitters .....	1.16%
Structural Steel Workers .....	1.16%
Swing Gang (property).....	.75
Upholsterers .....	1.10
Welders .....	1.16%

When any of the above studio mechanics works more than six (6) hours per day on: (1) emergency or maintenance or repair work, or (2) to avoid hindering, reducing or delaying production, he shall be compensated at not less than time and one-half for all overtime in excess of six (6) hours.

(d) No employees of the following classes shall be paid less per hour than the rates specified for each class:

Assistant Cutters .....	\$1.00
Chauffeurs and Truck Drivers.....	.83½
Laboratory Workers of the following classifications:	
Chemical Mixers .....	.70
Negative Assemblers and Breaker-downs	.81
Negative Developers' Assistants.....	.81
Negative Notchers .....	.75
Negative Splicers .....	.70
Positive Daily Assemblers .....	.75
Positive Developers' Assistants.....	.74
Positive Release Splicers .....	.64
Printers .....	.81
Processing and Negative Polishers.....	.70
Release Inspectors .....	.70
Rewinders .....	.64
Sensitometry Assistants .....	.81
Shift Boss Printers .....	.93
Vault Clerks .....	.81
Film Loaders .....	.83½

When any of the above employees works more than thirty-six (36) hours in any one week on: (1) emergency or maintenance or repair work; or (2) to avoid hindering, reducing or delaying production, he shall be compensated at straight time for all overtime in excess of thirty-six (36) cumulative hours.

(e) With respect to the following classifications there may be substituted a weekly wage in lieu of an hourly wage:

Construction -Foreman (carpenter).....	\$76.75
Electrical Foreman .....	76.75
Gaffer .....	68.50



Floormen (electric) .....	60.00
Grips .....	60.00
Property men (first) .....	60.00

However, for "stand-by" or "key men," not more than one man of any of the above classifications shall be assigned to any one producing unit.

(f) With respect to all employees listed in paragraphs (c) and (d) of this Section, the foregoing scale of minimum wages shall prevail on all locations except that the following wage scale may be paid in lieu thereof on distant location, if so stipulated before employment commences and all such employees' expenses are paid:

Distant locations when employed less than one week of seven (7) days and subject to "call at any time":

Studio Hourly Rate	Distant location daily rate when less than one week	Distant Location Weekly Rate
\$2.25	\$27.25	\$161.75
1.94	24.00	141.75
1.66%	20.75	121.75
1.40	17.25	101.75
1.33%	15.75	91.75
1.25	14.75	86.75
1.16%	13.75	81.75
1.10	13.25	78.00
1.00	12.25	71.75
.90	11.50	66.75
.83%	8.50	51.75
.75	8.00	46.75
.60	6.50	37.75

When the distant location daily rate above is employed the total wage for any one week shall not exceed the distant location weekly wage.

(g) Every news-reel cameraman or soundman shall be given one day off with pay for every four (4) cumulative days (24 hours per day) that he is away from his base of operations, except if on roving or "gypsy" assignments.

### SECTION 3. PROVISIONS REGARDING "EXTRAS"

The Code Authority provided for in this Code shall undertake and provide for rules and regulations to be adopted by all casting agencies and/or Producers with respect to "extras", and shall appoint a standing committee representative of employers, "extra players", and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for "extras" and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions, subject to review by the Administrator.

Such standing committee under the supervision of the Code Authority shall cause a reclassification of "extras" and "extra talent" to be undertaken, based upon the following qualifications for such labor:

(a) "Extra players" shall be those who by experience and/or ability are known to be competent to play group and individual business parts and to otherwise appear in a motion picture in other than atmospheric background or crowd work.

(b) Atmosphere people who are not to be classified as dependent on motion pictures for a livelihood, but who may be recorded, listed and called upon for occasional special qualifications not possible of filling from the registered Extra Players.

(c) Crowds not classified, including racial groups, location crowds where transportation is impractical and crowd assemblies of a public nature.

The minimum pay for the foregoing classifications shall be as follows:

(a) "Extra players", \$7.50 per day, with this minimum graded upward, according to the character and importance of the performance and the personal wardrobe required, the minimum for Class A "dress" people to be \$15 per day; provided that, if any "extra player" employed as such is required to play a part or bit with essential story dialogue, such player shall not be deemed to be an "extra player" and shall become a "bit player" and his compensation shall be fixed by agreement between such player and the Producer before the part or bit is undertaken, but the minimum compensation to such "bit player" shall not be less than twenty-five dollars (\$25.00).

(b) Atmosphere people, \$5 per day, provided that any "extra player" may accept atmosphere work without losing or jeopardizing his registration as an "extra player."

(c) Crowds, \$5 per day, provided that this minimum shall not prevent the employment of large groups under special circumstances at a rate lower than the minimum.

(d) Transportation to and from location shall be paid to "extra players." There shall also be paid to "extra players" for interviews and fittings the payments provided for in Order 16-A of the Industrial Welfare Commission of the State of California; except that in the event that any interview extends beyond one and one-half hours, the "extra player," although not engaged, shall receive not less than one-fourth of a day's pay, and if any interview shall extend beyond two hours, the "extra player" shall receive an additional one-fourth of a day's pay for every additional two hours or fraction thereof.

The following shall be provided for by said standing committee among the working conditions to be regulated as above provided:

(a) In Casting Bureaus casting and employment interviews of women and children shall be by women casting officials, and men by men.

(b) No one shall be employed as an "extra player" or "atmosphere worker" who is a dependent member of the immediate family of any regular employee of a motion picture company or any person who is not obliged to depend upon extra work as a means of livelihood, unless the exigencies of production reasonably construed, require an exception to be made. And further, no one shall be employed as an "extra player" or "atmosphere worker" on account of personal favoritism.

(c) A day's work in any State shall be eight (8) hours, with overtime as provided by the existing California Statutes relating thereto.

(d) No person coming under the above classifications shall be permitted to work in more than one picture for the same day's pay, including overtime.

(e) Rotation of work shall be established to such reasonable degree as may be possible and practicable.

(f) No person not a registered "extra player" shall be requested by a studio casting office from any casting agency, and each registered "extra player" shall be provided with a card of identification; suitable regulations for carrying out this provision shall be adopted.

### SECTION 4. PROVISIONS REGARDING "FREE LANCE" PLAYERS

The Code Authority provided for in this Code shall undertake and provide for rules and regulations to be binding upon all Producers with respect to "free lance" players, receiving compensation of one hundred fifty dollars (\$150.00) or less per week, and shall appoint a standing committee representative of employers, "free lance" players, and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for "free lance" players, and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions subject to review by the Administrator.

Such standing committee, under the supervision of the Code Authority, shall make full investigation with respect to the working conditions of such "free lance" players and shall undertake in and provide for by the rules and regulations hereinabove provided for with respect to hours of employment for such "free lance" players, rotation and distribution of work to such reasonable degree as may be possible and practicable, and minimum adequate compensation therefor.

### SECTION 5. OVERRIDING PROVISIONS

If the prevailing wage scale and maximum number of hours per week as of August 23, 1933, as fixed in any agreement or as enforced between the employers and associations of any such employees, however, shall be at a rate exceeding the minimum wage scale provided for or less than the number of hours per week herein provided for with respect to any of such employees, such scales and hours of labor in the localities where same were enforced shall be deemed to be and hereby are declared to be, the minimum scale of wages and

maximum number of hours with respect to these aforementioned employees in such localities under this Section of the Code.

## SECTION 6. CHILD LABOR

On and after the effective date of this Code, no person under sixteen (16) years of age shall be employed in the production of motion pictures, provided, however, where a State law provides a higher minimum age, no person under the age specified by said State shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearance made by a child or children, a Producer may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

B. On and after the effective date of this Code, in the DISTRIBUTION of Motion Pictures:

### SECTION 1. HOURS OF EMPLOYMENT

(a) No employee except outside salesmen shall work more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or an executive capacity or in any other capacity of distinction or sole responsibility who now receive more than \$35.00 per week; nor to employees on emergency or maintenance and repair work.

### SECTION 2. MINIMUM WAGES

No employee shall be paid:

(a) Less than fifteen dollars (\$15.00) per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than fourteen dollars and fifty cents (\$14.50) per week in any city between 250,000 500,000 population or in the immediate trade area of such city.

(c) Less than fourteen dollars \$14.00) per week in any city or place up to 250,000 population or in the immediate trade area of such city or place.

Section 3. On or after the effective date no person under sixteen (16) years of age shall be employed in the distribution of motion pictures, provided, however, where a State law provides a higher minimum wage, no person below the age specified by such State law shall be employed within that State.

C. On and after the effective date of this Code, in the EXHIBITION of Motion Pictures:

### PART 1. EMPLOYEES OTHER THAN ACTORS

Section 1. No person under sixteen (16) years of age shall be employed; provided, however, that where a State law provides a higher minimum age no person below the age specified by such State law shall be employed in that State.

Section 2. No employee, notwithstanding the provisions of Section 6(a) hereof, shall work more than forty (40) hours in one week, except that such maximum hours shall not apply to employees in a managerial, executive or advisory capacity who now receive thirty-five dollars \$35.00 or more per week, or to employees whose duties are of general utilitarian character, or to emergencies.

Section 3. With respect to employees regularly employed as ticket-sellers, doormen, ushers, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than a twenty percent (20%) increase over the wage paid to them as of August 1, 1933, in cities and places having a population of less than 15,000, provided that this shall not require a wage for these employees in excess of twenty-five (25) cents per hour.

Section 4. With respect to employees regularly employed as ticket sellers, doormen, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than thirty (30) cents per hour in cities and places having a population of more than 15,000 and less than 500,000, and not less than thirty-five (35) cents per hour in cities and towns having a population of more than 500,000.

Section 5. With respect to employees regularly employed as ushers, in cities and places having a population over 15,000, such employees shall receive



a wage of not less than twentyfive (25) cents per hour.

#### Section 6.

(a) Employees associated with organizations of or performing the duties of bill-posters, carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, who are directly and regularly employed by the Exhibitors, shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933, as the prevailing scale of wages and maximum number of hours of labor by organizations of any of such employees affiliated with the American Federation of Labor with respect to their respective type of work in a particular class of theatre or theatres in a particular location in a particular community, and such scales and hours of labor with respect to any such employees in such community shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to all of such employees in such communities in such class of theatre or theatres.

(b) In the event, however, that there exist in the particular community organizations of such employees above mentioned, members of which were directly and regularly employed by the Exhibitor or Exhibitors on August 23, 1933, and which organizations are affiliated as above set forth, and (1) no prevailing scale of wages and maximum number of hours for such employees exist in such community with respect to such employees, or (2) any dispute should arise as to what is the minimum scale of wages or the maximum number of hours of labor with respect to any of such employees for a particular class of theatre or theatres in any particular community, then and in either of those events such disputes shall be determined as follows:

(1) If the question at issue arises with an organization of such employees affiliated with the American Federation of Labor, then a representative appointed by the National President of such affiliated organization, together with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such class of theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such third person, then the Administrator shall designate such third person; or

(2) If the question at issue arises with unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor, and if in said community there exist members of such affiliated organization directly and regularly employed by an Exhibitor or Exhibitors, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the President of such unaffiliated organization or both, together with a representative appointed by the National President of such affiliated organization above referred to, together with a representative appointed by the Exhibitors, shall examine into the facts and unanimously determine the existing scale of wages and maximum number of hours of labor for such class of theatre or theatres in such particular community, and in the event they cannot unanimously agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts, and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person; or

(3) If the question at issue arises with unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor and not, subject to the foregoing provisions of sub-paragraphs (1) and (2) of paragraph (b) hereof, then a representative of such unorganized employees, or, as the case may be, a representative of the President of such

unaffiliated organization or both together with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum hours of labor, for such class of theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person.

(c) Pending the determination of any such dispute, the rate of wages then paid by the Exhibitor in such theatre or theatres in such community, and the maximum number of hours then in force (if not more than the hours provided for in this Code) shall not be changed so as to decrease wages or increase hours.

(d) In order to effectuate the foregoing provisions of this Section 6 hereof, and pending the determination of any dispute as above specified, the employees herein embraced and provided for agree that they shall not strike, and the Exhibitors agree that they shall not lock out such employees.

Section 7. In no event shall the duties of any of the employees hereinabove specified in Section 6(a) directly and regularly employed by the Exhibitors as of August 23, 1933, be increased so as to decrease the number of such employees employed in any theatre, or theatres in any community, except by mutual consent.

Section 8. With respect to any employee not hereinbefore provided for, such employee when directly and regularly employed by the Exhibitors shall be paid not less than forty (40) cents per hour.

Section 9. By reason of the professional character of their employment, the minimum wage and maximum hours of employment of employees performing the duties of musicians shall as heretofore be established by prevailing labor agreements, understandings, or practices.

Section 10. With respect to disputes arising between employees and employers, in the EXHIBITION branch of the Motion Picture Industry, the parties pledge themselves to attempt to arbitrate all such disputes.

Section 11. The Administrator after such notice and hearings as he shall prescribe may revise or modify any determination of any dispute pursuant to Section 6 of PART 1 of Division C of this Article IV.

## PART 2. ACTOR EMPLOYEES IN VAUDEVILLE AND PRESENTATION MOTION PICTURE THEATRES

### Section 1. DEFINITIONS

(a) Presentation and vaudeville shall include both permanent and traveling companies of artists playing presentation and vaudeville houses, but is not intended to include—amateur shows, "rep" shows, "tab" shows, "tent" shows, "wagon" shows, "truck" shows, "medicine" shows, "show-boat" or "burlesque," as these terms are understood in the theatre.

(b) A "traveling" company, as used in this Code, means a company which moves from theatre to theatre irrespective of locality.

### Section 2. AUDITIONS

(a) PRINCIPALS. It shall be an unfair trade practice for any Exhibitor or independent contractor under the guise of public audition to break-in, try-out or to require a performer to render service for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance or participation of any performer in benefit performances which have been approved by the performer or by any bona fide organization of the performer's own choosing.

(b) CHORUS. It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in, or try-out, to require the chorus to render services for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved by the chorus or any bona fide organization of the chorus' own choosing.

## Section 3. REHEARSALS

(a) PRINCIPALS. Rehearsal period for principals shall be limited to four weeks, and they shall be guaranteed two consecutive weeks' compensation for employment for said four weeks of rehearsals, which shall immediately follow the rehearsal period. In the event that any rehearsal over four weeks is required there shall be compensation for an additional consecutive week's playing time guaranteed for each week's rehearsal. This shall not apply, however, to principals, owning their own acts.

(b) CHORUS. No Exhibitor or independent contractor shall require for an engagement of only one week any chorus person to rehearse in excess of five (5) days, nor for an engagement of two or more weeks to rehearse in excess of two (2) weeks. Any such engagement shall follow immediately such respective rehearsal periods. The chorus shall not be required to rehearse for more than forty (40) hours a week and rehearsal shall be considered to be continuous from the time the chorus is called on the first day of rehearsal until the opening day. For each additional week of rehearsal there shall be compensation for an additional week's consecutive employment.

## Section 4. MAXIMUM HOURS AND MINIMUM WAGES

(a) PRINCIPALS. Owing to the peculiar nature of the stage presentation and vaudeville business and the unique conditions prevailing therein, the necessary policy and variations in the operation of such theatres, the changing nature of the entertainment and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability who cannot be replaced, it is recognized that it is impossible to fix the maximum hours per week of artists appearing in such theatres.

(1) For performers with more than two years' theatrical experience, there shall be a minimum wage of forty (\$40) dollars weekly net.

(2) For performers with less than two years' theatrical experience, there shall be a minimum wage of twenty-five (\$25) dollars weekly net.

(3) The minimum wage of performers employed on a per diem basis shall be seven dollars and fifty cents (\$7.50) per day net.

(b) CHORUS. No singing or dancing chorus person shall be required to work more than forty (40) hours in any week and there shall be one day out of every seven during which the chorus shall be released from work with pay. Working time shall include the entire time of a performance or presentation in which the chorus appears in one or more numbers as an integral part of the presentation and all rehearsal time excluding dressing and undressing time. No chorus person shall be required to report at a theatre before nine o'clock in the morning.

On the day a chorus person is released with pay, such chorus person shall not be required to rehearse or report to the theatre or perform any service. This provision for a free day shall not apply to traveling companies.

(1) There shall be a minimum wage of thirty (\$30) dollars per week in any De Luxe Theatre.

(2) There shall be a minimum wage of thirty-five (\$35) dollars per week in traveling companies.

(3) There shall be a minimum wage of twenty-five (\$25) dollars per week in other than De Luxe Theatres.

(4) Wherever a theatre augments the chorus by employing additional chorus persons such additional chorus persons shall not rehearse more than five (5) days.

(5) It shall be an unfair trade practice for any Exhibitor or independent contractor to engage any chorus person under any agreement which would reduce the net salary below the minimum wage through the payment of any fee or commission to any agency (whether such fee is paid by the Exhibitor or independent contractor or by the chorus), or by any other form of deduction.

(6) After the first two weeks of consecutive employment, if a lay-off is necessary, the Exhibitor or independent contractor shall pay each chorus person not less than three (\$3) dollars per day for each day of lay-off. In connection with a traveling unit after the first two weeks of consecutive employment, if lay-off is caused on account of traveling, the Exhibitor or independent contractor shall be allowed two days traveling



without pay for each four weeks of employment West of the Rockies, and one day's traveling without pay for each four weeks of employment East of the Rockies.

(7) Wherever on August 23, 1933, any theatre paid a rate to chorus persons in excess of the minimum wages or employed chorus persons for a number of hours per week of labor less than the maximum hours, said higher wage and lesser number of hours shall be deemed to be, and are hereby declared to be, the minimum scale of wages and maximum hours of labor with respect to such theatres in this section of the Code.

#### Section 5. GENERAL PROVISIONS

(a) If in any city or place whereby custom Sunday performances by living actors, or the performance of particular classes of acts, are not given, no performer or chorus person engaged to work in such city or place shall be required to perform or give performances of such particular class of act in such city or in any other place on the Sunday of the week for which such performer or chorus person was engaged to render services in such city or place.

(b) Wherever any unit, traveling company or artist is required to give more than the regular number of performances established in the theatres in which they appear, said unit, traveling company or artist, all artists and chorus persons shall be paid for said extra performances pro rata.

#### Section 6. CHORUS TRANSPORTATION

(a) Transportation of the chorus when required to travel, including transportation from point of organization and back, including sleepers, shall be paid by the employer whether Exhibitor or independent contractor.

(b) If individual notice of contract termination is given, the chorus shall only be paid in cash the amount of the cost of transportation and sleeper of the chorus and baggage back to the point of origin whether the chorus returns immediately or not.

#### Section 7. WARDROBE

(a) PRINCIPALS. The Exhibitor or independent contractor shall furnish to every artist in a presentation unit or traveling company (not including what is commonly known as a vaudeville act and receiving less than fifty \$50) dollars per week, without charge, all hats, costumes, wigs, shoes, tights and stockings and other necessary stage wardrobe excepting street clothes.

(b) CHORUS. The Exhibitor or independent contractor shall furnish the chorus, without charge, with all hats, costumes, wigs, shoes, tights, and stockings and other necessary stage wardrobe.

#### Section 8. ARBITRATION

(a) Arbitration of all disputes under this Section of this Article of the Code shall be in accordance with the arbitration provisions of this Code as hereafter generally provided.

#### Section 9. CHILD LABOR

(a) On or after the effective date of this Code, no person under sixteen (16) years of age shall be employed as a principal or chorus person in connection with the exhibition of motion pictures, provided, however, where a State law provides a higher minimum age, no person under the age specified by said State law shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearances made by a child or children, an Exhibitor or independent contractor may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

Section 10. The Code Authority may receive complaints with respect to alleged violations by an independent contractor of any of the foregoing Sections of this PART 2 and may after notice and hearing and with the approval of the Administrator prescribe rules and regulations governing the relations between Exhibitors and independent contractors guilty of any such violations.

### ARTICLE V

#### UNFAIR PRACTICES

##### A. GENERAL

PART 1. The defamation of competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit

standing, or by other false representations or by the false disparagement of the grade or quality of their motion pictures or theatres, shall be deemed to be an unfair trade practice.

PART 2. The publishing or circularizing of threats or suits or any other legal proceedings not in good faith, with the tendency or effect of harassing competitors or intimidating their customers, shall be deemed to be an unfair trade practice.

PART 3. Securing confidential information concerning the business of a competitor by a false or misleading statement or representation, by a false impersonation of one in authority, by bribery or by any other unfair method, shall be deemed to be an unfair trade practice.

PART 4. To avoid the payment of sums unreasonably in excess of the fair value of personal services which results in unfair and destructive competition, the Code Authority shall have power with the approval of the Administrator to investigate whether in any case any employer in the motion picture industry has agreed to pay an unreasonably excessive inducement to any person to enter into the employ of such employer. If the Code Authority finds that such employer has done so, the Code Authority shall have the power, with the approval of the Administrator to impose an assessment against such employer in the amount of the unreasonable excess payment to such person, not, however, to exceed the sum of Ten Thousand Dollars (\$10,000.00), and to make public its findings, but nothing in this PART shall in any manner impair the validity or enforceability of such agreement of employment. All such assessments shall be paid to the Code Authority for use by it in the Administration of its functions.

##### B. PRODUCERS

PART 1. It shall be an unfair trade practice for any Producer to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist or actor employed in rendering his exclusive services in connection with the production of a "legitimate" drama or musical comedy for the purposes of securing the services of such author, dramatist or actor.

PART 2. It shall be an unfair trade practice for a number of Producers who, in the usual and ordinary course of business, rent their respective studios or studio facilities to Producers (other than their affiliated companies), to conspire, agree, or take joint action to prevent any responsible Producer or Producers from renting such studios or studio facilities.

PART 3. It shall be an unfair trade practice for a Producer to knowingly employ as an "extra" any member of the immediate family of any employee or any person who is not obliged to depend upon "extra" work as a means of livelihood, unless the exigencies of production require an exception to be made.

##### PART 4.

Section 1. No Producer, directly or indirectly, shall transact any business relating to the production of motion pictures with any agent who under the procedure hereinafter set forth shall be found by the Agency Committee:

(a) To have given, offered or promised to any employee of any Producer any gift or gratuity to influence the action of such employee in relation to the business of such Producer;

(b) To have alienated or enticed, or to have attempted to alienate or entice, any employee under written contract of employment, from such employment, or to have induced or advised without justification any employee to do any act or thing in conflict with such employee's obligation to perform in good faith any contract of employment, whether oral or written;

(c) Knowingly to have made any materially false representation to any Producer in negotiations with such Producer for or affecting the employment or contemplated employment of any person represented by such agent;

(d) To have violated or evaded or to have attempted to violate or evade, directly or indirectly, any of the provisions of PARTS 4 or 5 of this ARTICLE V.

(e) To have failed or refused to have registered as an agent, in the event that such registration is required as provided for in Section 3 of this PART, or to have transacted business as an agent after his registration shall have been revoked, cancelled, or suspended.

Section 2. The Agency Committee shall consist of ten (10) members, five (5) of whom shall be Producers or Producers' representatives named by the Code Authority, and the other five (5) shall consist of one agent, one actor, one writer, one director and one technician, who shall be selected by the Administrator from nominations as to each class named respectively by agents, actors, writers, directors and technicians, in such equitable manner as may be prescribed by the Administrator.

Section 3. In order to effectuate this PART, the Agency Committee may recommend to the Administrator uniform terms and conditions for and an appropriate procedure for the registration of all agents with whom Producers may transact business relating to the production of motion pictures, and for the suspension, revocation, or cancellation of any such registration and appropriate rules and regulations affecting the agents as provided for herein. Such recommendations of the Agency Committee, together with the recommendations of the individual members thereof, shall be submitted in writing to the Administrator, who after such notice and hearing as he may prescribe, may approve or modify such recommendations. Upon approval by the Administrator, such recommendations shall have full force and effect as provisions of this Code. No agent shall be deprived of the right of registration without affording such agent a full and fair opportunity to be heard, and without the approval of the Administrator. Should it at any time be determined to provide for the registration of agents as hereinabove set forth, then all persons regularly transacting business as agents at such time shall be entitled to registration as a matter of course, provided application is made to the Agency Committee within thirty (30) days thereafter.

Section 4. The Agency Committee may, after due notice and hearing, and with the approval of the Administrator, set up rules of fair practice governing relations between Producers and agents, writers, actors, directors and technicians.

Section 5. The Agency Committee shall make findings of fact concerning any matter coming before it pursuant to the provisions of this part and shall make such recommendations to the Administrator as it may deem proper if the Committee is unanimous, otherwise separate recommendations may be submitted, together with a report that the Committee has disagreed. No hearing or proceeding shall be conducted without due notice and a full and fair opportunity to all interested parties to appear and be heard. A complete transcript of all testimony and arguments shall be made and certified to the Administrator, together with the recommendations of the members of the Committee. The Administrator shall approve, reject or modify such recommendations or any of them and may conduct such further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

Section 6. The Agency Committee, subject to the approval of the Administrator, shall have authority to require all Producers to furnish such information as may be desired to effectuate the provisions of this PART.

Section 7. The Agency Committee shall have full power and authority to prescribe reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such Committee in connection with this PART.

Section 8. The term "agent" as used herein shall apply to any person (including firms, corporations or associations), who, directly or indirectly, for a fee or other valuable consideration, procures, promises or undertakes to procure employment for any person for or in connection with the production of motion pictures.

Section 9. The provisions of ARTICLE II, Section 7, of this Code shall not supersede the operation of this PART 4 and the following PART 4 (A).

Section 10. It shall be an unfair trade practice for any Producer, or any employee of a Producer, directly or indirectly, to engage in, carry on, or in any way be financially interested in or connected with the business of an agent as herein defined, without making known such fact to the Agency Committee within twenty (20) days from the effective date, or if such interest is acquired subsequent to the effective date, then within ten (10) days after the acquisition of such interest. The Agency



Committee shall require such public disclosure to be made of such interest as it may deem advisable; and the Agency Committee may make such further rules in connection with the subject matter of this Section as it sees fit, subject to the approval of the Administrator.

#### PART 4 (A)

(a) Should the Administrator determine at any time upon a fair showing, after notice, that a set of fair practices should be adopted governing relations between Producers and any one of the following classes: Writers, directors, technicians, actors and agents, a special committee shall be appointed for that purpose. The Producers and the class interested in such fair practices in each instance shall be entitled to equal representation on such committee.

(b) The Committee members shall be appointed in the manner, and its proceedings and those of the Administrator shall be the same, as above provided in the case of the Agency Committee.

(c) At the same time that the findings or report of the Committee shall be sent to the Administrator, the same shall be made public in such manner as may be determined by the Administrator.

#### PART 5. Section 1

No Producer, directly or indirectly, secretly or otherwise shall

(a) Entice or alienate from his employment any employee of any other Producer or induce or advise any such employee to do anything in conflict or inconsistent with such employee's obligation to perform in good faith any contract of employment.

(b) Foment dissension, discord or strife between any employee of any other Producer and his employer with the effect of securing the employee's release from employment or a change in the terms of any contract under which the employee is engaged or of causing the employee to be or become dissatisfied with his subsisting contract.

(c) In any manner whatsoever negotiate with or make any offer for or to any employee under written contract to any other Producer prior to the last thirty (30) days of the term of the contract of employment, regardless of the compensation.

**Section 2.** All production employees rendering services of an artistic, creative, technical or executive nature, for the purpose of this PART, shall be classified as follows:

(a) Employees not under written contract who are employed at not less than \$250.00 per week or \$2,500.00 per picture.

(b) Employees under written contract, for a period, inclusive of options, if any, of less than one year, whose compensation is not less than \$250.00 per week or \$2,500.00 per picture.

(c) Employees under written contract for the period of at least one year, or at least three pictures, inclusive of options, if any, whose compensation is not less than \$250.00 per week (exclusive of lay-off periods) or \$2,500.00 per picture.

The term "contract" as used in subdivisions (b) and (c) shall be deemed to mean and include not only any subsisting contract with any Producer, but also any prior contract with such Producer or with any parent, subsidiary or predecessor corporation of such Producer, provided that the employment thereunder has been or may be continuous.

(d) Nothing hereinbefore in subdivision (c) of Section 1 or in subdivisions (a), (b) and (c) of this Section contained shall apply to so-called "free lance" players, writers, directors or other employees who are engaged to render services of an artistic nature in connection with one or two pictures only, unless the actual period of employment of any such employee is intended to or shall cover a minimum period of one year.

**Section 3.** Should any Producer make any offer for the services of any employee of any other Producer, and such employee is classified within either subdivision (a), (b), (c) or (d) of Section 2, and registered as hereinafter in Section 6 provided, then on the same day such offer is made, the Pro-

ducer making such offer shall notify the employing Producer in writing that such offer has been made, and shall state the full and complete terms and conditions thereof, including particularly the compensation, the proposed period of employment, and any additional special terms. Simultaneously, a copy of said notice shall be delivered to the Registrar hereinafter provided for. The employing Producer thereupon shall be afforded a reasonable opportunity, not exceeding three (3) days, to be determined by the Registrar as hereinafter in Section 6 provided, within which time to negotiate for and contract with such employee for his continued services, on such terms as may be mutually acceptable, but the employee in every instance shall have the full and independent choice as to which offer he will accept. Any offer made by any Producer and reported to the employing Producer shall be conditional upon the right of the employing Producer as hereinabove provided, and shall be a firm offer not to expire until at least twenty-four (24) hours after the period permitted the employing Producer to negotiate as herein provided for.

The notice hereinabove provided for need be given, however, with reference to employees classified in subdivisions (b) and (c) of Section 2, only upon the condition that prior to the last thirty (30) day period of employment the employing Producer shall have made an offer in good faith to such employee for a renewal or extension of his contract of employment and shall have communicated that fact to the Registrar.

**Section 4.** Should any Producer desire to continue, renew or extend the period of employment of any employee classified within subdivision (c) of Section 2 hereof, and if he shall have evidenced such desire by making an offer in good faith to such employee prior to the last thirty (30) day period of his employment and such offer be rejected, and provided the compensation of such employee last paid by the employing Producer was at least \$500.00 per week or \$5,000.00 per picture, such Producer nevertheless shall be entitled to notice of offers which may be made to such employee by other Producers, during the period hereinafter provided, following the termination of such employment. Should any other Producer make any offer for the services of any such employee within such period, then on the same day that such offer is made such Producer shall notify the former employing Producer and the Registrar in like manner as is provided for in Section 3. The same procedure, rules and conditions shall govern with reference to offers made under this Section as are provided for in Section 3, to the end that:

(a) The former employing Producer shall be entitled to a reasonable period not exceeding three (3) days within which to negotiate and contract for the services of the employee in question;

(b) The offer of the second Producer shall continue as a firm offer for twenty-four (24) hours beyond the period referred to in subdivision (a); and

(c) The employee at all times shall have a free and independent choice as to which offer he will accept.

The period during which the first employing Producer shall be entitled to notice of offers made by other Producers, as hereinabove provided for, shall be three (3) months from the date of termination of the first employment in all cases where the compensation for the employee in connection with the former employment was at the rate of less than \$1,000 per week (exclusive of lay-off periods), or if the employee was employed on a picture basis, less than \$10,000 per picture. In all other cases where the compensation was equal to or in excess of the above amounts, the period shall be six (6) months.

**Section 5.** No Producer, Distributor or Exhibitor shall violate or aid or abet in the violation of this PART. It shall be an unfair trade practice for any Producer to use coercion to prevent offers being made any employee by other Producers.

**Section 6.** The Code Authority shall appoint a standing committee, which shall have full power and authority to determine the good faith of any offer made by the employing Producer, so as to entitle such Producer to notice of subsequent offers, as hereinabove provided for, and to determine whether the period within which such notice must be given should be for three (3) months or six

(6) months. The Registrar shall be appointed and removed by said standing committee at will, and any act or decision of the Registrar shall be subject to review, reversal or modification by said committee or by the Code Authority on its own motion or on application of any interested party.

The Registrar shall provide an appropriate method whereby all Producers may ascertain in each instance when, and the period during which, notices of offers are to be transmitted to the employing or former employing Producer. Said Registrar shall also prescribe the procedure so as to prevent any employing or any former employing Producer from any unreasonable delay or from withholding any action or decision permitted under the provisions hereof, to the end that the immediate employment of any persons with whom any other Producer desires to contract shall not be unreasonably delayed or prevented. In such connection the Registrar shall have power in any instance to designate a reasonable period, in no event to exceed three (3) days, within which the second Producer shall be precluded from executing any proposed contract with the employee or former employee of the first employing or former employing Producer.

Notwithstanding anything contained in this PART to the contrary, the provisions of this PART shall apply only to employees whose names are registered with the Registrar by the employing Producer, and the right of registration or continued registration may be determined in any instance by the standing committee either upon its own motion or on application of any person interested, including the employee affected. In the event of the termination for any reason whatsoever of the employment of any person whose name is registered, the former employing Producer shall notify the Registrar in writing forthwith of such termination. Any Producer may withdraw from registration the name of any employee or by written notice served on the Registrar may waive the right to be notified of offers made to any employee by any other Producer, but he shall not refrain from registering the name of any employee, withdraw any name so registered or waive any such right to notice by virtue of any agreement to that effect with the employee. The Registrar shall provide an appropriate method for notifying all Producers promptly of all registrations, withdrawal of registrations, terminations of employment and waivers.

**Section 7.** If the Code Authority, or any committee appointed by it for that purpose, after notice and hearing shall find that any employee of any Producer has refused without just cause to render services under any contract of employment, the Code Authority shall have full power and authority, with the approval of the Administration, to order all Producers to refrain from employing any such person in connection with the business of producing motion pictures for such period of time as may be designated by the Code Authority, and it shall be an unfair trade practice for any Producer to employ such person in violation of such order, or for any Distributor or Exhibitor, respectively, to distribute or exhibit any picture produced during the period prescribed by the Code Authority by or with the aid of such person. Such hearing shall be conducted only upon due notice. A full and fair opportunity shall be afforded to all interested parties to appear. A complete transcript of all testimony and arguments, together with the findings and order of the Code Authority shall be made and certified to the Administrator, who may approve, reject or modify such order, and in such connection conduct such further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

**Section 8.** If any Producer deliberately, wilfully, or persistently violates any of the provisions of this PART and the Code Authority so finds, and such finding is upheld by the Administrator, the Code Authority, with the approval of the Administrator, shall have power to impose such restrictions, prohibitions or conditions as it may deem proper upon the distribution or exhibition of motion pictures produced by any such offending Producer. Due notice of the ruling of the Code Authority, as approved by the Administrator shall be published in such manner as the Code Authority prescribes.



**PART 6.**

(a) No cartoon Producer shall employ any person during such time as he is employed full time by another.

(b) No cartoon Producer shall make any offer directly or indirectly of any money inducement or advantage of any kind to any employee of any other cartoon Producer in an effort to entice, persuade or induce such employee to leave or become dissatisfied or to breach any contract covering his employment.

(c) No cartoon Producer shall adapt a cartoon character of another in such manner that the use of the adapted character shall constitute an appropriation by him of the good will of the creator.

**C. PRODUCERS-DISTRIBUTORS**

**PART 1.** Where any contract granting the motion picture rights in any dramatic or dramatico-musical work specifies a date prior to which no motion picture based upon such work may be publicly exhibited, it shall be deemed to be an unfair trade practice for any Producer or Distributor to permit the public exhibition of such motion picture prior to such date.

**PART 2.**

(a) It shall be deemed to be an unfair trade practice for any Producer or Distributor, by any of its employees or through other persons who have a direct or indirect interest, whether financial or otherwise, in any such Producer or Distributor, to knowingly and intentionally directly or indirectly interfere with existing relations between an Outside or Associated Producer and a Producer or Distributor, or to do anything to alienate or entice any such Outside or Associated Producer away from a Producer or Distributor, or to do anything which would tend to create discord or strife between such Outside or Associated Producer and a Producer or Distributor, or foment dissension between them, for the purpose of inducing such Outside or Associated Producer to breach or attempt to breach any existing contracts between it and any Producer or Distributor, or to secure a change in the terms and conditions of any existing contract between any such Outside or Associated Producer and a Producer or Distributor.

(b) To effectuate the foregoing, no Producer or Distributor shall negotiate with or make any offer for or to any such Outside or Associated Producer at any time prior to sixty (60) days before the termination of any existing agreement between such Outside or Associated Producer and any other Producer or Distributor, or not prior to sixty (60) days before the date when such Outside or Associated Producer shall fulfill its delivery commitment to the Producer or Distributor with whom it has contractual obligations, whichever date is earlier.

**D. DISTRIBUTORS****No Coercion**

**PART 1.** No Distributor shall threaten or coerce or intimidate any Exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with such Exhibitor, but nothing in this ARTICLE shall in any way abridge the right of a Producer or Distributor in good faith to build or otherwise acquire a motion picture theatre in any location.

**Dealing with Competitor**

**PART 2.** No Distributor's employee shall use his position with the Distributor to interfere with the licensing of motion pictures by an Exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect interest, provided, however, that an employee of a Distributor shall not be deemed to have an interest in any theatre affiliated with such Distributor.

**Substitutions****PART 3.**

(a) No Distributor shall substitute for any feature motion picture described in the contract therefor as that of a named star or stars or named director or named well-known author,

book or play one of any other star or stars, director, author, book or play, nor shall such Distributor substitute any other feature motion picture for one which in the contract therefor is designated "no substitute"; and no Exhibitor shall be required to accept any such substitute motion picture.

(b) Nothing in this ARTICLE contained shall be interpreted to prohibit any Distributor from changing the title of any motion picture contracted for, from making changes, alterations and adaptations of any story, book, or play upon which it is based and from substituting for any such story, book or play another story, book or play, or from changing the director, the cast, or any member thereof of any such motion picture, except as hereinabove specifically prohibited.

(c) If for any such author, book or play there is substituted another author, book or play, reasonable notice of such substitution shall be given by a paid advertisement of not less than one-quarter page in at least one issue of a national trade publication before the release date of the motion picture in which such substitution has been made.

**Non-Theatricals****PART 4.**

(a) It shall be an unfair practice for any Distributor to license the exhibition of its motion pictures for exhibition by any non-theatrical account, contrary to any determination, restriction or limitation by a Local Grievance Board, where such exhibition shall be determined by such Grievance Board provided for in this Code to be unfair to an established motion picture theatre.

(b) Nothing in this PART shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts, or camps, or on board ships of the United States Navy or ships engaged in carrying passengers to foreign or domestic ports or at educational or religious institutions or at institutions housing "shut-ins," such as prisons, hospitals, orphanages, etc.

**Tying In Shorts**

**PART 5.** No Distributor shall require as a condition of entering into a contract for the licensing of the exhibition of feature motion pictures that the Exhibitor contract also for the licensing of the exhibition of a greater number of short subjects (excepting news-reels) in proportion to the total number of short subjects required by such Exhibitor, than the proportion of the feature pictures for which a contract is negotiated bears to the total number of feature pictures required by the Exhibitor.

**Checking Information**

**PART 6.** No Distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its motion pictures, except that such information may be divulged in any arbitration or grievance proceeding or litigation concerning a controversy and for any Government or Code Authority report.

**Transferring Assets**

**PART 7.** No Distributor shall convey or transfer its assets for the purpose of avoiding the delivery to any Exhibitor of any feature motion picture licensed for exhibition by such Exhibitor.

**Adjustment of License Fees**

**PART 8.** No Distributor shall refuse to make a fair adjustment of the license fees for the exhibition rights of a number of pictures licensed in a group for a stated average sum per picture and so stated in the license agreement, if the total number of pictures so licensed by any Exhibitor are not delivered by such Distributor, provided such Exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the Exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by a Local Grievance Board provided for in this Code.

**Demanding Specific Days****PART 9.**

(a) No Distributor shall require any specific day or days of the week for the exhibition of

specified pictures or class of pictures unless specifically provided for in the Exhibitor's contract therefor and in no event if the license fee therefor is a fixed sum only.

(b) Where under an exhibition contract which provides that the rental to be paid by the Exhibitor for any feature motion picture specified therein shall be determined in whole or in part upon a percentage basis and that said picture shall be played by the Exhibitor upon a designated day or days of the week and the Exhibitor seeks to be relieved from the obligation to exhibit such motion picture upon such designated day or days for the reason only that the subject and character of the motion picture so designated are unsuitable for exhibition at the Exhibitor's theatre on such day or days, the claim of the Exhibitor shall be determined by the Local Grievance Board provided for by this Code, and the Distributor, if such Local Board so determines, shall relieve the Exhibitor from the obligation to play the motion picture upon the day or days designated by the Distributor; provided that the Exhibitor makes such claim within three (3) days after receipt of the notice of availability of such feature picture. In such cases the said Local Board shall proceed to determine the matter upon forty-eight (48) hours' notice if the Distributor so desires.

(c) If the said Local Board shall sustain the claim of the Exhibitor:

(1) The Distributor shall have the right to designate for the same day or dates another motion picture, licensed upon a percentage basis, upon the same or similar terms as the motion picture in question, if there be one licensed; and to designate the motion picture objected to for a later date or dates but upon another day or other days of the week; and (2) the award of the said Local Board shall not be deemed to apply to any other theatre in the same or any other location.

(d) Where because of a proceeding before a Local Grievance Board, or because of an award of such Local Board, it shall be impractical to serve subsequent-run Exhibitors in compliance with any notice of availability or confirmed play dates given any such subsequent-run Exhibitors, the Distributor shall have the right to change such play dates.

**Refusing Delivery**

**PART 10.** No Distributor shall refuse to deliver to any Exhibitor any feature motion picture licensed under an exhibition contract therefor because of such Exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subjects of such Distributor, or *vice versa*, provided such Exhibitor has agreed to arbitrate all claims and controversies arising under all existing Optional Standard License Agreements between them.

**Selling Specials****PART 11.**

(a) If any Exhibitor has contracted to exhibit more than fifty percent (50%) of the total number of motion pictures announced for release during any given season by a Distributor and such Distributor shall during such season generally release any feature motion picture in addition to the number so announced, such Distributor shall first offer to the Exhibitor for license such additional motion pictures for exhibition at the Exhibitor's theatre, provided that at the time of such offer such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.

(b) In cases where two Exhibitors have each contracted to exhibit, respectively, an equal division (i.e. 50%) of the number of motion pictures announced for release by a Distributor during any given season, and the Distributor shall generally release during such season any feature motion picture in addition to the number so announced, such Distributor shall first offer such additional motion picture for license to one of such Exhibitors, in the discretion of the Distributor, provided that at the time of such offer such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.



### Fire Regulations

PART 12. In each territory wherein any Distributor maintains an exchange, such Distributor shall abide by the regulations promulgated by the Code Authority for the prevention of fire, for the holding of fire drills, and rigid monthly inspections, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devices to protect the lives of employees and the public and to insure safety against fire hazards.

## E. EXHIBITORS

### Cancellations

PART 1. Any Exhibitor entering into a contract for the exhibition of motion pictures which permits the Exhibitor to select from the total number of pictures licensed less than eighty-five percent (85%) of the total number, and to reject the remainder, shall by written notice to the Distributor reject each of such motion pictures not to exceed the number which may be rejected, within twenty-one (21) days after its date of availability in the exchange territory wherein is located the Exhibitor's theatre, and upon the Exhibitor's failing to give such notice of rejection, each of such pictures shall be deemed to have been selected.

### Overbuying

PART 2. No Exhibitor shall contract for a license to exhibit more motion pictures than such Exhibitor reasonably shall require for exhibition in any theatre or theatres operated by such Exhibitor, with the intent or effect of depriving a competing Exhibitor from contracting to exhibit such excess number of motion pictures, provided, however, that nothing herein contained shall be deemed to prohibit any Exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theatre or theatres of such Exhibitor in order to reasonably protect such Exhibitor against non-delivery of motion pictures.

### Reduced Admissions, Etc.

#### PART 3. Section 1.

No Exhibitor shall (a) lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one admissions, or by other methods or devices of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing Exhibitors, or which deceive the public; or (b) fail at all times to maintain the minimum price of admission specified in any contract licensing the exhibition of any motion picture during the exhibition thereof. This Section shall not be deemed to prohibit Exhibitors from reducing or increasing their admission scales as they see fit, except as may be prohibited by exhibition contracts.

Section 2. The giving of rebates such as premiums in the form of gifts or other things of value shall be deemed to be included within the provisions of Section 1 of this ARTICLE in those areas as shall be defined by each Local Clearance and Zoning Board where the Exhibitors operating not less than seventy-five (75%) of the number of the then actively and continuously operated theatres not affiliated with Distributors or Producers and the Exhibitors operating not less than seventy-five percent (75%) of the number of the then actively and continuously operated theatres affiliated with Distributors or Producers have both declared in writing that the giving of rebates in such form shall not be permitted. For the purpose of such declaration each Exhibitor shall be entitled to one vote for each theatre then actively and continuously operated by such Exhibitor.

Section 3. In case any Exhibitor is found after notice and hearing by a Local Grievance Board provided for in this Code, to have violated any provision of this PART, and if such Local Board shall on account thereof declare that such Exhibitor shall not be permitted to license the exhibition of any motion picture unless the Exhibitor ceases and desists from such violation, the Local Grievance Board shall have power to direct that Dis-

tributors of motion pictures shall refuse to enter into license contracts for the exhibition of their respective motion pictures by such Exhibitor and shall refuse to make further deliveries of motion pictures to such Exhibitor under license agreements licensed after the effective date of this Code if the Exhibitor fails or refuses to so cease and desist.

Section 4. Notwithstanding any action which may be taken by the Exhibitors in any area as above in this PART 3 defined ruling out the giving of rebates as defined in Section 1 hereof, such ruling shall not become effective until ninety (90) days after such action on the part of such Exhibitors as aforesaid.

### Transfers

PART 4. No Exhibitor shall transfer the ownership or possession of a theatre or theatres operated by any such Exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre or theatres. Any disputes or controversies with respect to any transfer shall be submitted to and determined by a Local Grievance Board, and the findings of such Board shall be binding upon all parties concerned.

### Prior Advertising

#### PART 5.

(a) No Exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another Exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other Exhibitor.

(b) Notwithstanding anything herein contained, in the event any Exhibitor shall make complaint that the restrictions embraced in this PART work an unfair hardship on him, the Local Grievance Board shall have the right to hear such complaint and after determination of the facts presented shall fix and specify the time limit within which such Exhibitor may advertise such motion picture; provided, however, that should the subsequent-run Exhibitor be granted permission to advertise before the completion of said prior run, he shall not advertise prior to the commencement of said prior run, nor shall he have the right to advertise in any way, shape, manner or form, or issue any statement that the prices of admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture; provided further, however, that such subsequent-run Exhibitor may be granted the right in cases where the run of such Exhibitor follows the prior run in or within a period of seven (7) days, to advertise upon the screen of the Exhibitor or to distribute within the Exhibitor's theatre a printed program or mail such printed program to a list of regular patrons, such programs to be limited to announcement of the motion pictures which will be there exhibited during the period of not more than seven (7) days immediately following.

(c) Nothing herein contained shall be deemed to prohibit any Exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such Exhibitor as a group, but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other Exhibitor having the first or immediately prior run thereof excepting as hereinabove provided.

### Interfering with Negotiations

PART 6. To prevent disturbance of the continued possession of a theatre by an Exhibitor, it shall be an unfair trade practice for any person engaged in the motion picture industry knowingly and intentionally, directly or indirectly, to interfere with pending negotiations between such Exhibitor and any other party pertaining to or affecting the possession, operation or occupancy of any such theatre then actually operated by such Exhibitor, or in respect of any modification, renewal or extension of any agreement affecting the same, for the purpose of preventing the consummation of such negotiations so as to deprive each Exhibitor of the continued operation, possession, or occupancy of such theatre.

### Prior Exhibition

PART 7. No Exhibitor shall exhibit a motion picture previous to dawn of the first licensed and booked day of exhibition without securing express written permission therefor under the license agreement.

## F. DISTRIBUTORS-EXHIBITORS

### Standard License Agreement

PART 1. The so-called Optional Standard License Agreement (1933) negotiated by Exhibitors and now being used by a large number of Distributors shall be the form of license contract to be used by Distributors for licensing the exhibition of motion pictures, unless the parties mutually agree that a different form be used, and excepting that in case any condition or provision thereof is in conflict or inconsistent with any provision of this Code, such condition or provision of said Optional Standard License Agreement shall be deemed amended to conform with such provision of this Code, it being the intention that the provisions of this Code shall govern. Individual Distributor sales policy provisions may be inserted in the Schedule of such form but shall not be contradictory of any provisions thereof.

### Arbitration

#### PART 2.

(a) The arbitration of all disputes between Exhibitors and Distributors arising under any exhibition contract, if the parties shall agree on arbitration, shall be in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement, provided for in this Code, except as the provisions of such clause may be modified by the provisions of this Code.

(b) By stipulation of the parties to any dispute growing out of an exhibition contract, the number of arbitrators to be appointed by each party may be reduced to one, with power in the two thus appointed, if they cannot agree upon an award, to appoint an umpire as provided in said optional arbitration clause.

### Breach of Contract

PART 3. No Exhibitor or Distributor shall induce or seek to induce the breach of any subsisting contract licensing the exhibition of motion pictures.

### Gratuities

PART 4. No Exhibitor or Distributor shall give any gratuity or make any offer of any gratuity for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence a Distributor or Exhibitor, or representative of either not to deal with any competing or other Exhibitors, or Distributors.

### Disclosing Receipts

PART 5. No Exhibitor or Distributor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and governmental agencies and to other like bodies. No Exhibitor or Distributor shall be responsible for disclosures in violation of this PART made by agents not authorized to do so.

### Cancellation Privilege

#### PART 6.

(a) If in any license agreement for the exhibition of feature motion pictures the Exhibitor has contracted to exhibit all of the motion pictures offered at one time by the Distributor to the Exhibitor and the license fees of all thereof average not more than \$250.00, the Exhibitor shall have the privilege to exclude from such license agreement not to exceed ten percent (10%) of the total number of the motion pictures so licensed; provided the Exhibitor:

(1) is not in default under such license agreement, and

(2) shall have complied with all of the provisions thereof, if any, for the exhibition of such motion pictures at specified intervals.

(b) Such privilege of exclusion may be exercised only upon the following terms and conditions:



(1) The Exhibitor shall give to the Distributor written notice of each motion picture to be excluded within fourteen (14) days after the general release date thereof in the exchange territory out of which the Exhibitor is served.

(2) The Exhibitor may exclude without payment therefor one (1) motion picture of each group of ten (10) of the number of feature motion pictures specified in the license agreement provided he has paid for the other nine (9) of such group.

(3) If such privilege of exclusion is not exercised as provided in paragraph (b) (2) above, the Exhibitor may nevertheless exercise such privilege by paying the license fee of each motion picture excluded with the notice of its exclusion. In such case, such payment shall be credited against such tenth or succeeding tenth motion picture, as the case may be, which the Exhibitor would otherwise be privileged to exclude as provided in paragraph (b) (2) above.

If the only or last group licensed is less than ten (10) and more than five (5) motion pictures, the privilege to exclude shall apply provided the Exhibitor has paid for all motion pictures but one of such group.

(c) Upon the failure or refusal of the Exhibitor to comply with any terms or conditions of such license agreement, or to comply with any arbitration award in respect thereto, the privilege of exclusion forthwith shall be revoked and the Exhibitor shall be liable for and pay to the Distributor the license fees of all motion pictures theretofore excluded.

(d) If the license fee of any feature motion picture specified in the license agreement is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre, such license fee (for the purpose of computing the average license fee of all of the motion pictures licensed) shall be determined as follows:

(1) Average the license fees of all of the Distributor's feature motion pictures exhibited upon a percentage basis at the Exhibitor's theatre, during the period of one year prior to the term of such license agreement.

(2) If none of the Distributor's feature motion pictures were exhibited upon a percentage basis at such theatre during said period, average the license fees of all feature motion pictures exhibited upon a percentage basis at such theatre during the said period.

(e) If the rental of any motion picture excluded is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre, the sum to be paid by the Exhibitor as provided in paragraph (b) (3) hereof shall be determined as follows:

(1) Average the gross receipts of all the Distributor's feature motion pictures exhibited at the Exhibitor's theatre during the ninety (90) day period preceding the Exhibitor's notice of exclusion, and apply to such average the percentage terms specified in the license agreement for the picture excluded.

(2) If no feature motion pictures of the Distributor were exhibited at the Exhibitor's theatre during said ninety (90) day period, average the daily gross receipts of the Exhibitor's theatre for the period of thirty (30) operating days preceding the Exhibitor's notice of exclusion and apply to such average the percentage terms specified in the License agreement for the picture excluded.

(f) In computing the number of feature motion pictures which may be excluded hereunder, fractions of more than one-half ( $\frac{1}{2}$ ) shall be regarded as one (1).

(g) Upon the exclusion of each feature motion picture, the license therefor and all rights thereunder shall terminate and shall revert to the Distributor.

(h) The Optional Standard License Agreement referred to in PART 1 hereof shall be deemed amended by substituting in place of Article FIFTEENTH of such contract the provisions of this PART.

## ARTICLE VI

### PART 1. CLEARANCE AND ZONING BOARDS

#### PURPOSE

*Section 1.* To provide against clearance of unreasonable length and/or area in any exchange territory, fair, just, reasonable and equitable schedules of clearance and zoning may be prescribed by a Local Clearance and Zoning Board created for such territory.

#### BOARD PERSONNEL

*Section 2.* Each such Board shall be appointed by the Code Authority and shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theatre affiliations and one of whom shall be a Distributor without circuit theatre affiliations; two representatives of first-run theatres located in such territory, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated Exhibitor; and two representatives of subsequent-run unaffiliated theatres operating within such territory; and one person approved by the Administrator who shall have no direct or indirect affiliation with any branch of the motion picture industry who shall be regarded as the impartial representative of the Code Authority and who shall vote on any question before the Board only in the case where the Board is deadlocked. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class of members in which the vacancy occurred.

#### ZONING SCHEDULE

*Section 3.* Each Local Clearance and Zoning Board shall, promptly after its creation, and prior to January 1, 1934, and prior to January 1st of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance as in Section 1 above described, for the season next ensuing. Such schedules may classify theatres by zones or other classifications suited to local conditions, but for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior runs of such theatres. Each Board may after fair and reasonable notice and hearing to interested parties change, modify or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect or modify any exhibition contract made subject to or in reliance upon or pursuant to any such schedules, without the prior written consent of the parties to such contract.

#### FACTORS CONSIDERED

*Section 4.* Each Board when making any classification of theatres or when fixing the maximum period or area of clearance in respect of any theatre shall, among other things, consider and give due regard to the following factors:

(a) that clearance to a very considerable extent determines the rental value of motion pictures;

(b) that exhibitions of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs thereof by unduly restricting the competitive area in which clearance is limited, depreciates the rental value of motion pictures; and

(c) that all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourages the production of motion pictures of quality involving large investments of capital, labor, skill and enterprise and thereby tend to reduce employment.

(d) that unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theatres.

(e) that unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theatres.

(f) that unreasonable clearance as to time and area diminishes the potential revenue to the Distributor from the subsequent run Exhibitor.

## VOTING

*Section 5.* The decision of each Board upon any question shall be determined by a majority vote, but in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, who is provided for in Section 2 of this PART. The decision of the Board and/or the impartial representative, as the case may be, shall be in writing.

#### PUBLISHING SCHEDULES

*Section 6.* It shall be the duty of each such Board to promptly publish the schedules formulated by it, and file a copy thereof immediately with the Code Authority.

## APPEAL

#### Section 7.

(a) Any party aggrieved by the schedules shall promptly and not later than thirty (30) days after publication thereof, file a protest in writing with the Board issuing them. Thereupon such Board shall promptly convene and give reasonable notice of hearing to all parties concerned or having an interest in the proceeding and hear them and accept from them all papers and evidence. The Board shall have power to make reasonable rules respecting notice of the time, place and manner of hearing. The Board shall make its decision within fifteen (15) days from the filing of the protest, or within three (3) days after the parties shall have been fully heard, whichever date is sooner. Any party aggrieved by the decision shall have the absolute right to appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which case the protest, with all evidence taken before the Local Clearance and Zoning Board, shall be referred to the Code Authority.

(b) All persons interested in the decision shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating such protest and reviewing the evidence theretofore taken and considering the additional evidence, if any, shall promptly render its decision, and not later than fifteen (15) days from and after the date of the hearing upon the appeal. The requirement as to the various steps herein prescribed shall be mandatory in order to give full relief before the buying season commences.

#### DECISIONS BINDING

#### Section 8.

(a) The schedules presented and/or decisions made by the Local Clearance and Zoning Board and/or decisions of the Code Authority upon any appeal to it, shall be binding upon all Distributors and Exhibitors in the territory affected.

(b) Pending the final determination of any dispute or controversy, all existing contracts between the disputants shall continue to be performed in every respect.

#### LIMITATIONS

*Section 9.* The jurisdiction of the Local Clearance and Zoning Board shall be limited as herein specifically provided and such Board shall hear no questions other than those pertaining strictly to clearance and zoning matters.

## PART 2. GRIEVANCE BOARDS

#### SCOPE

*Section 1.* The complaint of any Exhibitor that a competing Exhibitor has committed any of the acts set forth in the following paragraphs (a), (b), (c) and (d) with the intention and effect of depriving, without just cause, the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theatre, shall be referred for determination to a Local Grievance Board constituted as hereinafter provided:

(a) The licensing of more motion pictures than are reasonably required.

(b) The adoption of an unfairly competing operating policy of unnecessary and too frequent changes of motion pictures.



(c) The exaction without just cause of an agreement from any Distributor as a condition for entering into a contract for motion pictures that such Distributor refrain from licensing its motion pictures to the complaining Exhibitor.

(d) The commission of any other similar act with the intent and effect of depriving without just cause the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theatre.

### PROCEDURE

*Section 2.* Each such complaint shall be in writing and made immediately after the commission of the act or acts complained of, or in cases where an act or acts is threatened, immediately after notice thereof, and the Local Grievance Board after a fair and impartial consideration of all of the facts presented, a full, expeditious and complete hearing of all the parties concerned, including the Exhibitors directly involved, the Distributors having contracts with the Exhibitor complained against, and Exhibitors having contracts for runs subsequent to each of the Exhibitors directly involved, and if it deems it necessary, an independent investigation of the facts, shall make a prompt determination of each complaint submitted to it.

### POWERS

*Section 3.* The local Grievance Board shall determine whether or not any Exhibitor complained of has committed any of the acts specified in paragraphs (a), (b), (c) and (d) of Section 1 of PART 2 hereof, and shall make findings of fact in such regard. The Local Grievance Board upon the facts found shall make an award (a) dismissing the complaint, or (b) granting such relief as the Local Board may deem appropriate. The Local Grievance Board shall not have power to award damages. No award shall be made in favor of a complaining Exhibitor unless the Local Grievance Board shall find as a fact that the complaining Exhibitor is able, ready and willing to fully carry out and comply with all of the terms and conditions which may be fixed by the Local Grievance Board as a condition for making the award, which terms and conditions shall in no event be less favorable to the Distributor concerned than those contained in the license contract of the Exhibitor complained of, including the Distributor's loss of revenue, if any, resulting from the elimination of or reduction of revenue from any subsequent run or runs made necessary by such award, and such other terms and conditions as the Local Grievance Board may prescribe.

### APPEAL

*Section 4.* All complaints and grievances of Exhibitors or Distributors concerning provisions of this Code or otherwise and not specifically designated to be heard or passed upon in the first instance by the Code Authority or by arbitration or by the Local Clearance and Zoning Board shall be heard by the Local Grievance Board, and if such Local Board by a majority vote of the representatives thereon shall deem that any such complaint or grievance shall be certified to the Code Authority for determination, it shall be so certified, and the Code Authority shall consider and determine the same; otherwise such complaint or grievance shall be dismissed with a right of appeal from such dismissal to the Code Authority. Such proceedings before the Local Grievance Board and before the Code Authority shall be within the periods of time hereinafter prescribed in Sections 6 and 7 hereof.

### DISTRIBUTOR'S RIGHTS

*Section 5.* Each Distributor shall have the right to license all or any number of the motion pictures distributed by such Distributor for exhibition at theatres affiliated with such Distributor, and no Local Grievance Board shall have jurisdiction to hear or determine any complaint by any Exhibitor based upon the fact that a Distributor has licensed the motion pictures distributed by it for exhibition at theatres affiliated with such Distributor.

### GRIEVANCE BOARD

*Section 6.*

(a) There shall be established a Local Grievance Board, appointed by the Code Authority, in

each exchange territory. Each such Board shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theatre affiliations and one of whom shall be a Distributor without circuit theatre affiliations, and two representatives of Exhibitors, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated Exhibitor, and one person who shall have no direct or indirect affiliation with any branch of the motion picture industry, who shall be approved by the Administrator, who shall be regarded as the impartial representative of the Code Authority, and who shall vote on any question before the Board only in the case where the Board is deadlocked. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class of members in which the vacancy occurred. No member of such Board shall sit on any matter involving his own or his company's interest.

(b) The decision of each Local Board upon any question submitted to it shall be determined by a majority vote, but in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, as provided in paragraph (a) of this Section. The decision of the Board and/or the impartial representative, as the case may be, shall be in writing. All decisions of the Local Board shall be made within fifteen (15) days from the filing of the protest, grievance, or complaint, or within three (3) business days after the parties shall have been fully heard, whichever date is earlier.

### APPEAL

*Section 7.*

(a) Any party aggrieved by any decision of the Local Board shall have the absolute right to appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which case the grievance or complaint, together with all the evidence taken before the Local Board shall be referred to the Code Authority.

(b) Pending the determination of such appeal, the determination order or other action of the Local Grievance Board shall be stayed.

(c) Any party aggrieved shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating the complaint or grievance and reviewing the evidence theretofore taken, and considering the additional evidence, if any, shall promptly render its decision not later than fifteen (15) days from and after the date when the parties have been fully heard on appeal.

### LIMITATIONS

*Section 8.* No Exhibitor or Distributor shall be entitled to file any complaint under this or any other ARTICLE of this Code unless such Exhibitor or Distributor shall have duly executed this Code in its entirety within forty-five (45) days after it is signed by the President of the United States, and/or forty-five (45) days after engaging in the motion picture industry, and shall have thereby agreed to comply with all the requirements of the National Industrial Recovery Act. Evidence of such compliance shall be filed with the Code Authority.

### QUALIFICATIONS FOR MEMBERSHIP

PART 3. All members appointed to serve on respective Clearance and Zoning Boards and Local Grievance Boards shall be persons of good repute and of good standing in the industry, and shall upon acceptance of appointment subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board to which such member has been appointed. No such Board shall contain in its membership more than one representative of any Distributor or Exhibitor.

### FILLING VACANCIES

PART 4. If a member of any Board provided for by this ARTICLE VI ceases to belong to

the class he represents upon such Board, his membership shall terminate, and the Code Authority shall fill the vacancy so caused by designating a representative of the same class.

## ARTICLE VII

### GENERAL TRADE POLICY PROVISIONS

#### MORAL

PART 1. The industry pledges its combined strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

#### ADVERTISING

PART 2. The industry pledges its combined strength to maintain the best standards of advertising and publicity procedure. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

## ARTICLE VIII

### MISCELLANEOUS PROVISIONS

#### EXHIBITOR AGENT

PART 1. Any Exhibitor forwarding or delivering to another Exhibitor a print of a motion picture at the request or upon the order of the Distributor thereof, shall, but only for such purpose, be deemed to be the agent of such Distributor.

#### ARBITRATION BOARD

PART 2.

(a) Wherever in this Code arbitration of any matter is provided for, other than arbitration as provided in the Optional Standard License Agreement (1933) or as may be otherwise specifically provided for, such matter shall be submitted for determination to an Arbitration Board. Such Arbitration Board shall consist of four (4) members. Each of the groups concerned in such matter shall appoint two of such members. In any such case where arbitration is to be used as provided in this Code, upon the written request of either group to the dispute or controversy the group making such request shall name therein two arbitrators, stating the business address and business or business connection of each, and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy, in which case such hearing may be designated to be held earlier than the said seven-day period.

(b) Within five (5) days from the mailing of such request for arbitration, or within twenty-four (24) hours if the date of such hearing shall be earlier than seven (7) days from the date of the sending of such notice, the group upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either group fails or refuses to name the arbitrators as herein provided, or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged, and others are or another arbitrator qualified and then available to act is not appointed, others or another arbitrator may be appointed by the other group as the case may be.

(c) No member of an Arbitration Board shall hear or determine any controversy in which he has an interest, direct or indirect, and any member having such interest shall be disqualified to act.



(d) If the arbitrators or a majority of them are unable to reach a decision, they or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Administrator shall upon request make such selection.

#### LIMITATIONS OF CODE

PART 3. Nothing in this Code shall be deemed to apply to the production, distribution or exhibition of motion pictures on film of recognized sub-standard widths, or to slide films, or to non-theatrical motion pictures designed primarily for educational, scientific, industrial, commercial, advertising, selling or other non-theatrical purpose, or to

television of motion pictures, provided that the commercial production, distribution or exhibition of such films shall be subject to investigation by the Code Authority to determine whether such production, distribution or exhibition of such films is unfair competition to an established motion picture theatre or theatres. If found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition.

#### PROVISIONS SEPARABLE

PART 4. The provisions of this Code shall be separable.

#### ARTICLE IX

#### MANDATORY AND AMENDING PROVISIONS

PART 1. This Code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of

Clause 10 (b) of the National Industrial Recovery Act, from time to time to cancel or modify any order, approval, license, rule, or regulation, issued under Title I of said Act, and specifically to the right of the President to cancel or modify his approval of this Code or any conditions imposed by him upon his approval thereof.

PART 2. Such of the provisions of this Code as are not required to be included therein by the National Industrial Recovery Act, upon the application of the Code Authority approved by the Administrator and with the approval of the President, may be modified or eliminated as changes in circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this Code or additional codes will be submitted for the approval of the President to prevent unfair competition and other unfair and destructive practices and to effectuate the other purposes and policies of Title I of the National Industrial Recovery Act consistent with the provisions hereof.



**WE DO OUR PART**



The  
PHILADELPHIA

In this  
issue:

The Complete Code for the Motion Picture Industry



# EXHIBITOR



A Jay Emanuel Publication

VOL. 15—No. 23

PHILADELPHIA, DECEMBER 1, 1933

Price, 15 Cents

*Exhibitors  
acclaimed  
these two!*

{TRADE SHOWED  
SUNDAY NOV. 26<sup>TH</sup>  
CARMAN THEATRE  
PHILADELPHIA}

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GRACE HAYES and a supporting cast of radio and musical players

LEW PIZOR raved after he saw this musical masterpiece:

*"It is the kind of a picture that deserves booking by everyone. It is entertaining all the way, has a freshness of plot, and stands out as a supreme contribution from the independent market."*

AND HUNDREDS OF OTHER EXHIBITORS ENDORSED HIS RAVES

## "BROKEN DREAMS"

A MONOGRAM PRODUCTION

With RANDOLPH SCOTT, MARTHA SLEEPER and a strong cast

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Taste for Action Fiction . . . There Are  
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Here's a Story That Ran in One of the  
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**CREIGHTON CHANEY**

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Directed by  
Armand Schaefer

Adapted by  
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Screen play by  
Norman Houston

Based on the **AMERICAN MAGAZINE** Story by Eustace L. Adams

Distributed by **FIRST DIVISION EXCHANGES, Inc.** 1240 Vine Street



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Universal's  
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"ONLY YESTERDAY"

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only yesterday a face in the crowd . . . but today the  
darling of the Gods . . .

only yesterday a voice . . . but today a thrilling per-  
sonality . . .

because this is a business of personalities . . .

and National Scene Trailers running ahead of the pic-  
ture, introduces Universal's new name . . . Universal's  
new face . . . Universal's new star to a public hungry  
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dialog . . . sampleviews of the new star herself . . .

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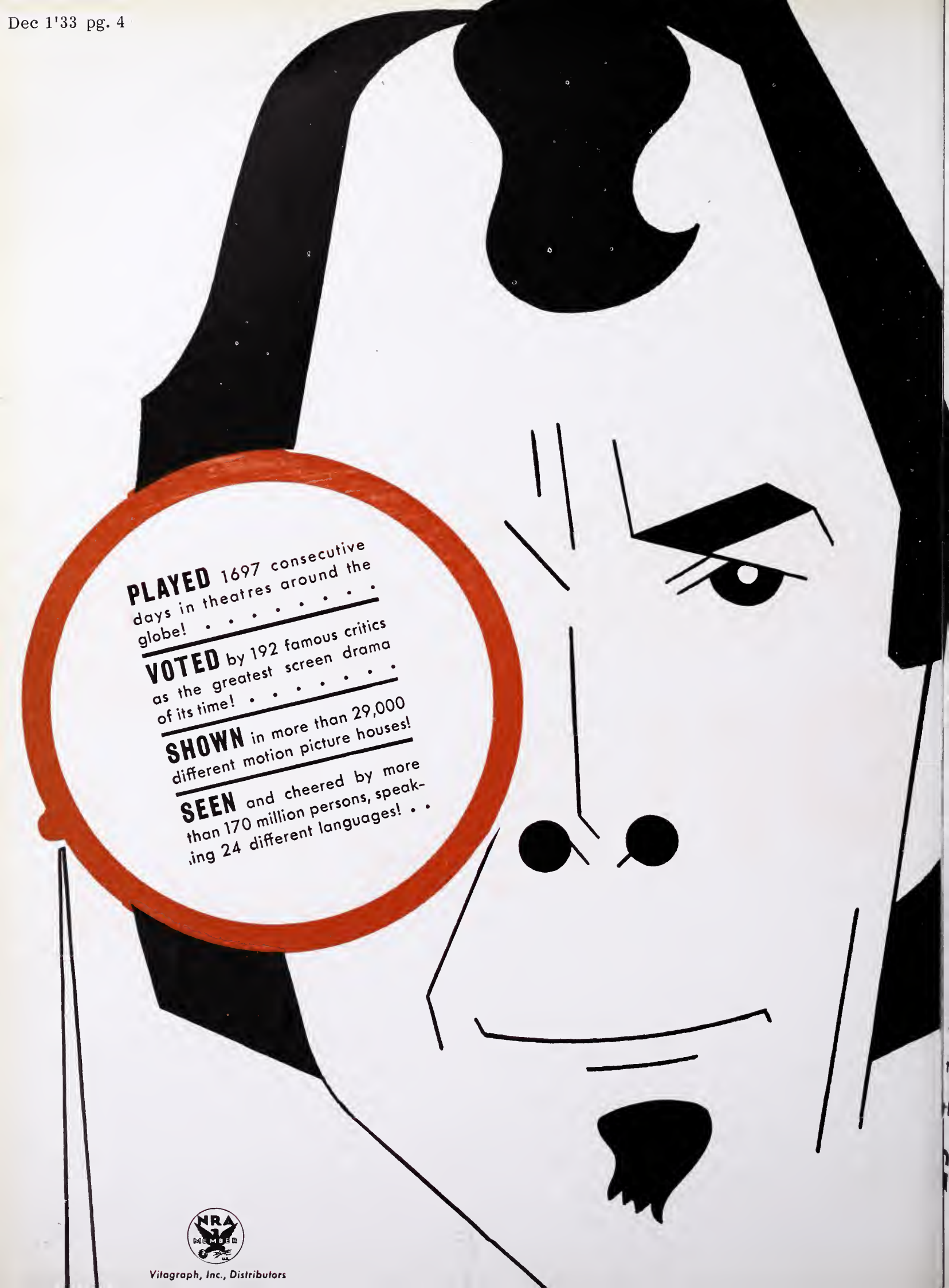
that's how sampleview trailers by

## NATIONAL SCREEN SERVICE

sell the stars with showmanship







**PLAYED** 1697 consecutive  
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of its time! . . . . .

**SHOWN** in more than 29,000  
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**SEEN** and cheered by more  
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# ARLISS in DISRAELI

Already booked for FULL-WEEK return engagements by Ed Fay of Providence, Bill Keyes of Dayton, Ike Libson of Cincinnati, and scores of others! ● Special Return Engagement press sheet and accessories ready now at your exchange—but you don't have to go overboard on advertising and exploitation, because the public's already sold on "Disraeli". . . ● Just tell them you've got it and they'll come and get it! . . .

GET YOUR HOLIDAY SHOW FROM WARNER BROS.



# The Exhibitor

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Advertising Rates on Application

Vol. 15, No. 23

December 1, 1933

## The American Exhibitors' Congress

IT IS nothing new for this department to plead that exhibitors give attention in the interest of forming a real exhibitor organization, based on a sensible, definite arrangement, including all present groups, M. P. T. O. A., Allied, unaffiliated, with representation for independents and circuits.

At this time, however, it is not the intention just to repeat the wacry. Rather the purpose will be to set out definite steps towards the organization of a body to be called the American Exhibitors' Congress, a national group that will serve as the only exhibitor organization in the United States.

The American Exhibitors' Congress would be composed of local units which would elect representatives included in a national congress.

Local units would be formed on the basis of territories, each district to include the division covered by each exchange zone. In each exchange zone there should be only one exhibitor organization, the local body.

This body would consist of any and all theatres now served by the local exchange center, regardless of whether or not one or more states are included. There would be only one exhibitor group, assumption being that if at present there is an Allied or M. P. T. O. A. organization, none or both, these should give way to the new unit.

Theatres would pay dues to the organization on the basis of seats or film rentals. This is a point to be worked out. Inasmuch as the music tax is successfully collected on the seat basis, this should prove the more successful. This, however, could be worked out. Every exhibitor would pay dues. Under the set-up of the national body ways and means shall be put into force guaranteeing payment. Every strong trade association makes this possible. It should not be denied the American Exhibitors' Congress.

At present, operators' union are assessed for dues. The locals pay to the support of the I. A. T. S. E. Local unions and nationals are all powerful, financially and otherwise. The American Exhibitors' Congress could take a tip from this.

When two or more states are included in one division, the organization should take care that the governing committees of the unit make provision for legislative and other matters. Adequate representation should be given each state.

A paid secretary should handle all the business of each unit. He should give full time to the job, take care of all daily business. Other officers would not be paid, except for expenses incurred in carrying out business. The secretary, therefore, should be a valuable and active officer.

Every one of these units, in each territory served by exchanges, would elect officers of their unit. Only in case of internal dissension would the national body step in.

The national body, the American Exhibitors' Congress, would be composed of representatives from each unit, according to the ratio given the district. This ratio is based on the actual gross film business on a basis of 100%. Thus, if the territory is a 6% territory, 6 representatives shall be elected to the national congress. No unit should be denied a representative. In that way, the congress can be held down to about 100 men, meeting semi-annually or more often, according to the problems on hand.

This national congress shall elect a president, secretary and other officers. The president and secretary would give full time to the job, be given good salaries from funds contributed by local units. The other officers will not be paid as full time would not be needed.

The national congress, the American Exhibitors' Congress, would appoint committees to handle matters which the local units could not decide for themselves. The national body would be the contact with distributors and producers and would act as an advisory body in other matters.

There is no reason in the world why the American Exhibitors' Congress cannot be an actuality.

The code calls for the co-operation of trade associations. It has been already indicated that the various factions of exhibitors will never work together under their present set-up. Even Deputy Administrator Rosenblatt must be astounded by the manner in which various exhibitor groups have been handling problems. He once intimated that October 1 would see the code in operation. The code was signed November 27.

That the NRA would encourage such a body is almost sure. One of the reasons why the producers gained strength was because of the Film Board set-up. An organization functioned, and even if the Hays organization isn't potent today, it served its purpose when organized.

The American Exhibitors' Congress would do the same for exhibitors. Codes will never solve industry problem. They may assist in straightening them out, but the industry must learn to regulate itself.

The American Exhibitors' Congress is a necessity.





# President Roosevelt Signs Code for Regulation of Motion Picture Industry

**A. Lawrence Lowell, Marie Dressler, Eddie Cantor Surprise Appointees on Chief Governing Body—Few Major Changes from Third Draft—Local Industry Awaits Individual Committee Choices—Salary Inquiry Interests**

President Franklin D. Roosevelt signed the code for the motion picture industry November 27, at Warm Springs, Ga.

The code was described by General Johnson as a detailed document providing for studies of salaries paid actors and executives, of alleged unfair trade practices and of the problem of censorship prior to the establishment of hard and fast rules of conduct.

It places the industry under the complete control of the administration, but General Johnson said that government censorship of pictures "will never be done."

Among the salient points of the moving picture code are the following:

The administration reserves the right to disapprove any action by the industry code authority and to remove or replace any member.

Drastic control provisions over salaries contained in the code are suspended indefinitely pending ordered reports on the bidding-up of salaries of stars and the general remuneration paid actors and the members of the families of motion picture executives.

Reports are ordered on all alleged unfair practices in the moving picture industry, as well as salaries within ninety days.

General Johnson's statement follows:

"The moving picture code sets up in the code itself the names of the code authorities, composed of balanced representation among the various adverse interests in production, distribution and exhibition.

"For this reason the President reserved to the administrator the right to review and, if necessary, disapprove any action by the code authorities, or to remove any member and to add members of any employer class.

"The code contains drastic provisions against excessive salaries. The President has exempted writers and dramatists from these, and suspended their operation as to others for further experience with the actual operation of the code authorities and he has added to the code authorities Miss Marie Dressler and Eddie Cantor under the authority reserved to him in the code.

"In order to observe the operations of the engagement of the industry itself to comply with its own rules of censorship of improper pictures and dialogue, the President will ask Dr. A. Lawrence Lowell, former president of Harvard University, to serve on the code authority.

"The President has not yet decided upon the direct representation of the administration on the code authority. The President is asking also a full report in ninety days on all unfair practices in the industry, including a full report on excessive salaries or other emoluments, both as to artists and as to executives and their families, and he expects the industry to comply fully with the legal requirements in furnishing information accurately and promptly."

General Johnson said there had been no changes in the moving picture code made prior to the signing of it, except for the suspension of the provisions against bidding up of salaries for a trial period.

Nowhere in the code are "excessive salaries" defined, but there is a provision prohibiting "bidding to extravagant figures within thirty days of the expiration of a contract."

## Celebs Here

Vine Street paid host to some execs this week.

Among those seen were Jimmy Grainger, U sales manager; Eddie Bonns, Sig Wittman, all from U; Sam Dembow, Jr.; Eddie Grainger from Fox; Joe Unger, Milt Kusell from Paramount.

Jimmy Grainger was the same Jimmy as ever.

## EXECUTIVE ORDER CODE OF FAIR COMPETITION MOTION PICTURE INDUSTRY

An application having been duly made, pursuant to and in full compliance with the provisions of Title I, of the National Industrial Recovery Act, approved June 16, 1933, for my approval of a Code of Fair Competition for the Motion Picture Industry, and a hearing having been held thereon, and the Administrator having rendered his report containing an analysis of the said Code of Fair Competition together with his recommendations and findings with respect thereto, and the Administrator having found that the said Code of Fair Competition complies in all respects with the pertinent provisions of Title I of said Act and that the requirements of clauses (1) and (2) of subsection (a) of Section 3 of the said Act have been met:

Now, therefore, I, Franklin D. Roosevelt, President of the United States, pursuant to the authority vested in me by Title I of the National Industrial Recovery Act, approved June 16, 1933, and otherwise, do adopt and approve the report, recommendations, and findings of the Administrator, and do order that the said Code of Fair Competition be, and it is hereby approved, subject to the following conditions:

To effectuate further the policies of the Act, that:

(1) Because the constituency of the Code Authority is named in this Code, the Administrator shall have the right to review, and if necessary, to disapprove any act taken by the Code Authority, or by any Committee named by it, and any act taken by any Board named by it; and

(2) If, in the administration of this Code, any member or temporary alternate of any member of said Code Authority, or any member of any Board appointed by the Code Authority shall fail to be fair, impartial and just, the Administrator shall have the right to remove such member or temporary alternate from said Code Authority, and to remove such member of any such Board, and, if he deems necessary, to name another member or alternate from the general class represented by such removed member or alternate to replace such removed member or alternate upon said Code Authority or upon any such Board; and

(3) If, in the administration of this Code, it shall be found by the Administrator that there has not been sufficient representation of any employer class in this industry on the Code Authority, the Administrator shall have the right to add members from any such class to such Code Authority; and

(4) Because the President believes that further investigation with respect to the problems of payment of excessive compensation to executives and other employees in this industry is required, the provisions of Article V, Division A, Part 4, of this Code are hereby suspended from operation and shall not become effective pending further report from the Administrator after investigation; and

(5) Because the President believes that writers, authors and dramatists are engaged in purely creative work, the provisions of Article V, Division B, Part 5, Section 1 (c), 2, 3, 4 and 6, of this Code, shall not become effective with respect to such employees; and

(6) Because the President believes that further investigation is required with respect to problems generally affecting unfair competitive methods for the services of classes of employees of producers rendering services of an artistic, interpretive, technical, supervisory or executive nature, the provisions of Article V, Division B, Part 5, Sections 1 (c), 2, 3, 4 and 6, of this Code, are suspended from operation and shall not become effective pending further report from the Administrator, after investigation, as to whether such provisions should be indefinitely suspended, or modified, altered or changed, or become effective.

Approval Recommended:

(Signed) HUGH S. JOHNSON  
Administrator.

(Signed) FRANKLIN D. ROOSEVELT.

November 27, 1933.

The code approved by the President is substantially the same as the third revision. There are few minor changes.

The Code Authority, as announced, includes:  
*Representing Affiliated Producers, Distributors and Exhibitors*

Merlin H. Aylesworth, Sidney R. Kent, George J. Schaefer, Nicholas M. Schenck, Harry M. Warner.

*Representing Unaffiliated Producers, Distributors and Exhibitors*

Robert H. Cochrane, W. Ray Johnston, Ed Kuykendall, Charles L. O'Reilly, Nathan Yamins.

Eddie Cantor and Marie Dressler are also members of the Code Authority, with a right to vote, to represent the actor class of employees engaged in the Motion Picture Industry as and when any question directly or indirectly affecting such class is to be considered by the Code Authority. The Code provision respecting the appointment of one such representative is waived in respect to such appointments. Dr. A. Lawrence Lowell is designated as a representative of the Administration upon the Code Authority of the Motion Picture Code. These three are included in a memorandum from Hugh S. Johnson.

The code will be in effect December 7. Already local boards are being formulated, with the local industry speculating as to the setup.

A COPY OF THE CODE IS INCLUDED IN THIS ISSUE. READ IT. UNDERSTAND IT. IT HAS BEEN SO PRINTED AND BOUND THAT IT MAY BE REMOVED FROM THE ISSUE EASILY AND KEPT AS A PERMANENT COPY.

**THE CODE  
BECOMES EFFECTIVE**

**DECEMBER  
7th**

**YOUR COPY IS IN  
THIS ISSUE**



# Product

# 1933

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*Directed by* HERBERT BRENON

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"THE MELTING POT"

by ISRAEL ZANGWILL

and .

"THE UNCHASTENED WOMAN"

and one other to be announced later



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**MASTERPIECE FILM ATT**

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1934

## Announcement

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- 6** with **BUDDY ROOSEVELT**  
Headed by "LIGHTNING RANGE" . . . "BOSS COWBOY"
- 2** with **TOM TYLER**  
"REMEMBER THE ALAMO" "RED MAN'S COUNTRY"

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**PHILADELPHIA**



# Promotion for Leonard Schlesinger Welcomed by Local Film Leaders

## Exchanges, Independents Hail Appointment of Former Head Booker to Operation Post—District Handled from New York

Leonard Schlesinger has been appointed Philadelphia zone representative of Joseph Bernhard, managing director of the Warner theatre chain. Announcement of this appointment came last week.

The local division will be handled directly out of New York city with Schlesinger on the scene here permanently. Joseph Bernhard and Willard Patterson will spend part of their time here.

Promotion of Schlesinger is an indication that Warners intend to build manpower from the ranks and is in line with their policy of rewarding those who are making good in their company.

Appointment of Schlesinger has been hailed by the trade in general. As buyer and head booker of the local division, he has gained a wide knowledge of the territory since his entrance from St. Louis and is well known to independent exhibitors as well. Though young in years, "Schles," as he is familiarly called, has a very keen knowledge of the business and the district. He has a likeable disposition and is popular with the men in the field. In addition, he is a bachelor and considered one of the prize catches.

It is expected that the local M. P. T. O. will work as co-operatively with him as with William Goldman, his predecessor.

Exchanges, too, were glad to hear of the Schlesinger appointment. Their contacts with him convinced them that he was the man for the job. His progress will be watched with interest.

Few changes have been made in the Warner ranks. Some faces have been removed, but the shifts have not been as drastic as once pre-

### Moves Up



Leonard Schlesinger

dicted. With the trio of Bernhard, Patterson and Schlesinger at the helm, the local division is aiming for bigger and better business.

### Will Share Operation



Joseph Bernhard



Willard Patterson

### Correction

The Academy, Lebanon, is still under Hissner-Spang operation.

Rumor in the last issue of THE EXHIBITOR to the effect that the house had changed hands is untrue.

Theatre stays under same management and no change is contemplated.

## Hankin Here, Davidoff Up in S-W District Change

### New Division of Downtown Houses Arranged

A number of changes in S-W district operation have been made.

Sol Hankin, from Pittsburgh and Milwaukee, and at one time an exchange chief, comes to the local S-W fold, as district manager in charge of East Market Street houses as well as the Earl, Avon, South Street.

Lenny Schlesinger and Lou Davidoff will handle the other side of Market Street with Davidoff taking over Schlesinger's duties as head booker.

Dropping of matinees in a number of houses is in the nature of an experiment, to see how evening business is affected.

Houses affected are the Allegheny, Lindley, Avon, Columbia, Felton, Lawndale, Wynne, Lansdowne.

Circle eliminates continuous shows.

### West in Command

Wire Bud Hissner and George T. Spang, Academy, Lebanon, to Earle Sweigert, Paramount branch chief here:

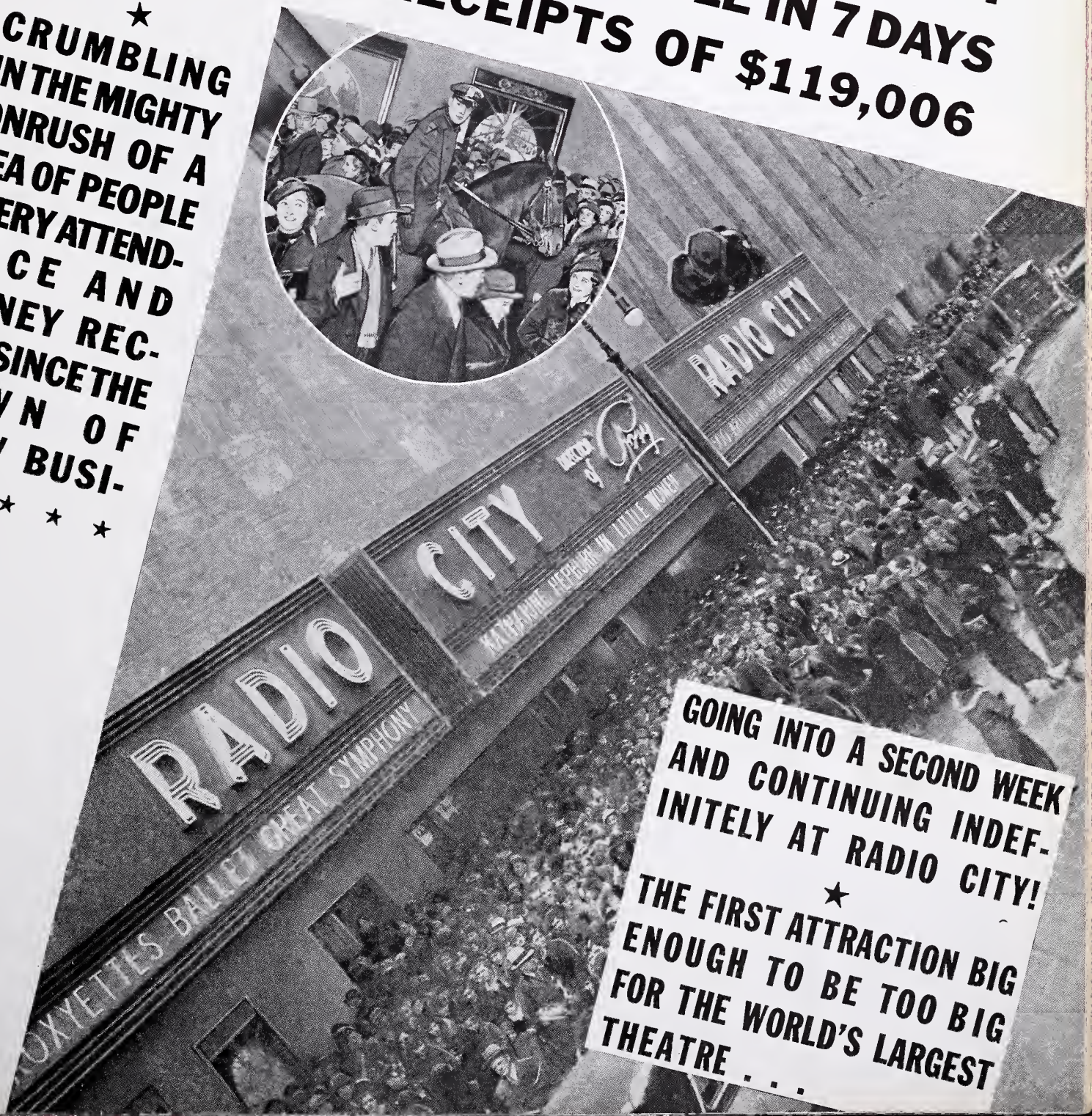
"'I'm No Angel' opened today, Friday, which is my weakest day of the week and broke all existing house records. Gross receipts more than 'She Done Him Wrong' on four days, including Saturday. Hundreds turned away. Forward march Paramount with Mae West in command. I make a motion she be appointed to collect the war debt. She's making me pay off one of mine. Come up and see me sometime, any time."

And here is how Mae answered Bud: "Happy to hear you folks in Lebanon like 'I'm No Angel.' I haven't peeled a grape since I heard the good news. I made the picture for you and got plenty of laughs out of doing it. Now it's your turn. Take care of things Bud and tell all my Lebanon friends to come up and see me some time next time in it ain't no sin. Best wishes."



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**YOU'VE NEVER SEEN  
ANYTHING LIKE IT!**  
"LITTLE WOMEN" AT RADIO CITY  
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AND GROSS RECEIPTS OF \$119,006

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IN THE MIGHTY  
ONRUSH OF A  
SEA OF PEOPLE  
EVERY ATTEND-  
ANCE AND  
MONEY REC-  
ORD SINCE THE  
DAWN OF  
SHOW BUSI-  
NESS ★ ★ ★



GOING INTO A SECOND WEEK  
AND CONTINUING INDEF-  
INITELY AT RADIO CITY!  
★  
THE FIRST ATTRACTION BIG  
ENOUGH TO BE TOO BIG  
FOR THE WORLD'S LARGEST  
THEATRE . . .



**Beloved And Awaited By Fifty Million People! Ecstatically Praised In A Mighty Chorus By Every Critic! Publicized For Months In Newspapers And Magazines And Over The Great Radio Networks...**

**and now...**

**A GREAT NATIONAL ADVERTISING CAMPAIGN  
IN EVERY NEWSPAPER IN KEY CITIES  
AND TOWNS FROM COAST TO COAST!**

**TIMED TO APPEAR  
WITH OPENING DAYS..  
AND BLAST THINGS  
OPEN IN ONE GIGANTIC  
BOMBARDMENT!**

**THE ROMANCE TWENTY MILLION HAVE READ  
... NOW THE PICTURE FIFTY MILLION WILL LOVE!**

*Too long you've been  
robbed of loveliness!*

Now the glorious art of Hepburn brings you the very  
soul of romance in America's grandest love story... just  
as twenty million people have loved it in the book...  
Something far more than a motion picture... For here  
you will meet old cherished friends who live forever in  
your heart. Whatever happens, you must not miss—

*Katharine*

# HEPBURN in "LITTLE WOMEN"

By Louisa May Alcott

A picture for all mankind... all womankind... all boys and girls and children!

JOAN BENNETT · PAUL LUKAS · FRANCES DEE  
JEAN PARKER · EDNA MAY OLIVER  
DOUGLASS MONTGOMERY · HENRY STEPHENSON

Directed by **GEORGE CUKOR**  
Executive Producer  
**MERIAN C. COOPER**  
Associate Producer: Kenneth MacGowan

**IF IN ALL YOUR LIFE YOU COULD SEE BUT ONE PICTURE... LET IT BE THIS ONE!**  
(This Space For Local Theatre Name And Playing Dates)

**Superbly Directed by  
GEORGE CUKOR**

★  
**MERIAN C. COOPER**  
Executive Producer

Kenneth MacGowan, Associate

(The above is a reduced reproduction of one of three advertisements to be used in this national advertising campaign. The ads measure 1200 lines, 6 columns in width, occupying almost a full page in a standard sized newspaper... ask your RKO-RADIO Branch Manager about it.)



## RKO-RADIO'S THANKSGIVING GIFT TO ALL THE WORLD!



# Rosenblatt, O'Reilly May Address December 7th Exhibitor Convention

## In 16 States

In at least 16 states there will be problems affecting the film business, according to a survey recently completed.

Legislatures in that number of states will discuss issues affecting the industry.

## A TRIBUTE

(When Gabriel Michaels died, a real character known by all and respected as a film salesman, advance man and booking scout passed. Gabe knew them all, from Jolson to Cantor. He was active in P. O. S. A. matters as well as politically. One time when Bois Penrose was the leader, film men cooled their heels in the outer office when Gabe blew in, looked over the situation and brought the Senator out, to everyone's amazement. Gabe had been working for Bart McHugh, was out bill posting when hit, and was ready to go back under the Comerford banner the following Monday. Jack Greenberg, Dave Barrist, Jim Clark and George Kline were pallbearers. Many film folk attended the funeral, including M. E. Comerford, who came in from Buffalo. Where Gabe's body rests, only 300 feet away is that of Jules Mastbaum. Both men travelled different paths in the industry, but now the paths have met. The following tribute is from M. E. Comerford):

"GABE" MICHAELS is dead. When that announcement came to me, I was shocked. I cannot even now bring myself to a complete realization that the man with whom I was associated for many years in different ways has passed away. It was particularly distressing to me to learn that our good friend met a violent death. His life was not altogether spent in pleasant places. He was not afraid of hard knocks. He never hesitated to do anything he believed would advance the interests of those with whom he was associated.

GABRIEL MICHAELS was loyal and grateful. He never missed fire in carrying out an order and was dependable in his work. Like all theatrical folks, he had the smaller failings common to the business. None of us is perfect, and "Gabe" Michaels measured up well with any of us.

I REMEMBER many pleasing incidents connected with my association with him. He was ready to move day or night to care for any mission, and in the same way never hesitated to call day or night to make his report. He had a keen sense of theatricals. He knew a good vaudeville act and could tell when a picture was likely to click at the box office. I depended a great deal on his judgment along these lines and he easily averaged up with many of more pretentious leanings. He was companionable, pleasant and always held up his end in conversation or controversy. He had no enemies as he did not know how to offend. He moved through the difficult windings of the show business like an adept. He was not a diplomat. He was too truthful for that. He went ahead. With him, the show was the whole thing and he followed it from start to finish. He died in the harness. He was just assigned a line of vaudeville work in New York and was preparing to assume these duties when the violent hand of death was laid upon him.

I DEEPLY DEPLORE his death. It takes from me a good friend and a loyal and efficient co-worker. It removes from the theatrical field one of its oldest and most aggressive leaders.

## Broadwood Hotel Scene of Gathering—Session Open to All Theatremen—Last Open Meeting for Organization Before New Policy

Charlie O'Reilly, president of the Theatre Owners Chamber of Commerce, New York City exhib group, and Sol A. Rosenblatt, Deputy NRA Administrator, in charge of motion picture industry code matters, are scheduled to address the open meeting and convention of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware at the Broadwood Hotel, December 7.

At press time, it looked likely that both may attend.

Effect of the industry code on the exhibitor and his business was to be discussed at the session, which would be open to all exhibitors, whether members or not. The following meetings would be open only to members.

That a large turnout would be recorded was certain. President Lewen Pizor will hold the reins, with chairman of the Board, Dave Barrist, introducing the speakers.

Definite details were to be made available later.

## Street Prepares for Usual Xmas Festivities

### Horlacher Affair Again Expected to Top All

Vine Street is making plans for its usual round of Xmas parties.

Most of them will be held December 22, it is expected, with Christmas falling on Monday this year.

Jim Clark, brilliant guiding executive of Horlacher Delivery Service, says that again there will be open house at his place of business. It is expected that thousands will attend as usual.

The National Kline-National Penn party will take place the same day, previous to the Horlacher affair, with Simon Libros, Oscar Libros and George Kline in charge. The scene will be at the National Penn offices.

There will be exchange parties, also.

All of us will miss him. The public will naturally lose through the silencing of this very effective human force, and those of the stage and screen who benefited first through his efforts will mourn the loss of their true and loyal friend "Gabe" Michaels.

I WANT TO PLACE my humble tribute on the bier of my friend. I admired him for his sincerity. I loved him for his loyalty and constant devotion, and with thousands I mourn his passing.

OUR FINAL HOPE is that he is now in a peaceful, happier world and that the great Stage Director of the Universe has already assigned him his part in the bigger and better things of that life beyond the grave.

## Sound Suit Decided

Wilmer and Vincent are nominally interested in a suit decided by Judge Albert W. Johnson, in United States Court, affecting sound devices patents. Decision was handed down in Scranton. Verdict was in favor of the plaintiffs. The court order included instructions that the usual injunction in such cases issue and that there be an accounting made.

Nominal plaintiffs in the case were the American Tri-Ergon Corporation, New York, and the Tri-Ergon Holding, A. G., of St. Gall, Switzerland, and the nominal defendants were Wilmer and Vincent Amusement Company. Wilmer and Vincent Corporation, the Locust Street Real Estate Company, the Altoona Publix Theatres, Inc., New York; A. N. Notopolus and George Huffman.

Case, however, was looked upon as a legal battle between William J. Fox, movie magnate, on the side of the plaintiffs, and the Radio Corporation of America, on the side of the defense.

## Passing of Two Local Figures Mourned

Two members of the film world passed away during the last fortnight, Harry L. Knapp, dramatic editor of the "Philadelphia Inquirer" for 41 years and former chairman of the Pennsylvania Board of Motion Picture Censors, died recently at a hospital in South Pasadena, California. He had been in ill health for some time. He served on the censor board from 1919 until July 15, 1931, and served through one of the strictest censor periods in local history.

Another local figure passed when Gabriel Michaels, long a familiar member of the local colony, was struck by an auto. His leg was amputated in an effort to save his life, but internal injuries contributed to his death. The funeral was held from Rosenberg's, North Broad Street. Everyone knew Gabe Michaels, as his appearance in the local industry included every branch of the business. Film men mourned his passing.





SAMUEL GOLDWYN'S  
production of

**RONALD  
COLMAN**

in

**The  
Masquerader**

with  
**ELISSA LANDI**

**CHARLES  
LAUGHTON**

in

**THE PRIVATE  
LIFE OF  
HENRY VIII**

Directed by  
**ALEXANDER KORDA**

JOSEPH M. SCHENCK  
presents

*Walter  
Winchell's*  
**BROADWAY  
THRU A  
KEYHOLE**

A DARRYL F. ZANUCK  
Production

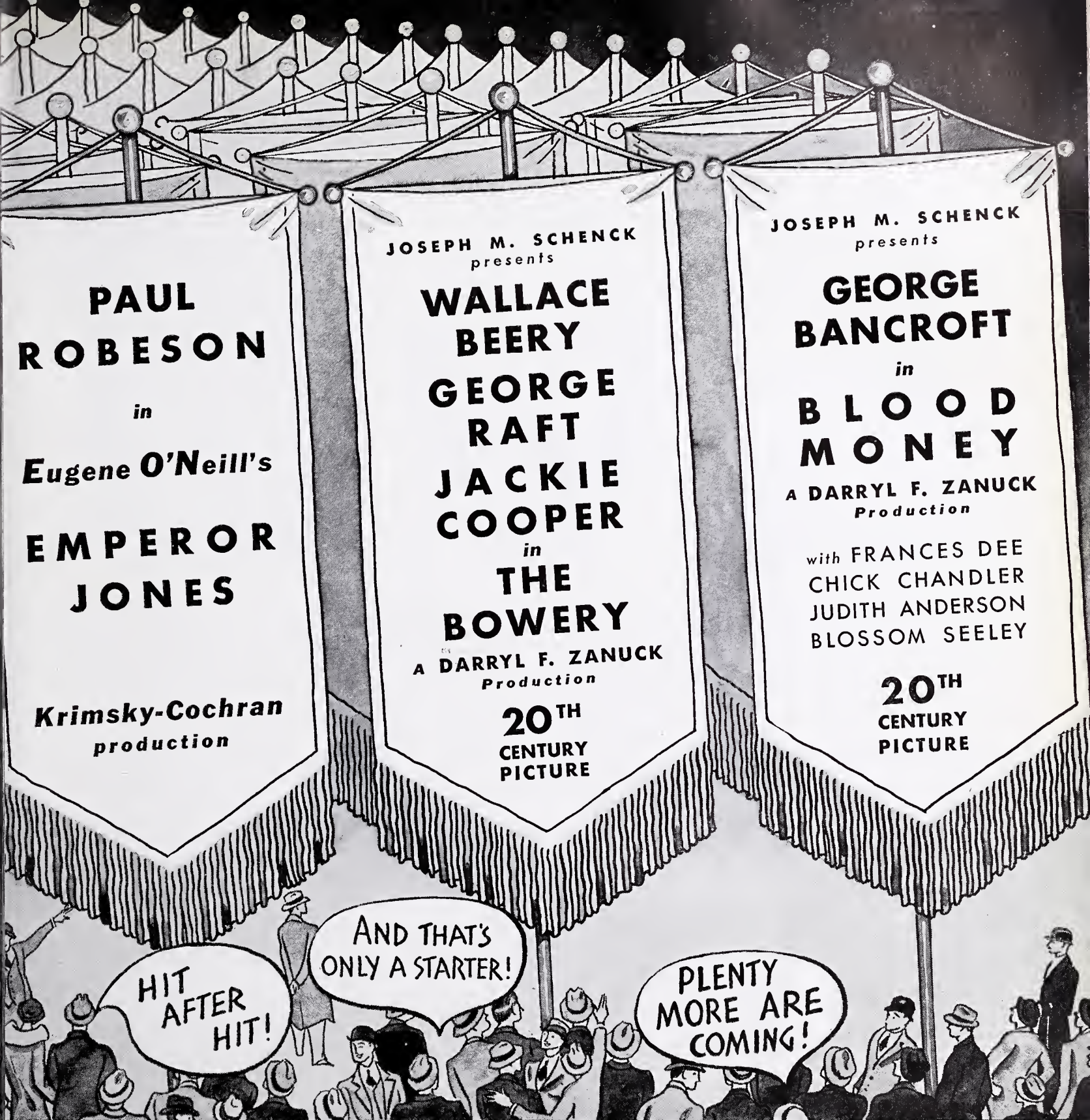
with  
CONSTANCE CUMMINGS » RUSS COLUMBO  
PAUL KELLY » BLOSSOM SEELEY  
GREGORY RATOFF » TEXAS GUINAN  
EDDIE FOY, Jr. » FRANCES WILLIAMS  
ABE LYMAN AND HIS BAND  
Directed by LOWELL SHERMAN

**20<sup>TH</sup>  
CENTURY  
PICTURE**

WHAT BUSINESS  
THEY'RE DOING!

**IT'S A BANNER YEAR**  
for thousands of theatres  
now playing these smash hits





**PAUL  
ROBESON**  
*in*  
**Eugene O'Neill's**  
**EMPEROR  
JONES**

**Krimsky-Cochran**  
*production*

**JOSEPH M. SCHENCK**  
*presents*

**WALLACE  
BEERY  
GEORGE  
RAFT  
JACKIE  
COOPER**  
*in*  
**THE  
BOWERY**

**A DARRYL F. ZANUCK**  
*Production*

**20<sup>TH</sup>  
CENTURY  
PICTURE**

**JOSEPH M. SCHENCK**  
*presents*

**GEORGE  
BANCROFT**  
*in*  
**BLOOD  
MONEY**

**A DARRYL F. ZANUCK**  
*Production*

*with* **FRANCES DEE  
CHICK CHANDLER  
JUDITH ANDERSON  
BLOSSOM SEELEY**

**20<sup>TH</sup>  
CENTURY  
PICTURE**

**HIT  
AFTER  
HIT!**

**AND THAT'S  
ONLY A STARTER!**

**PLENTY  
MORE ARE  
COMING!**



## All Set for Action in the Victory Drive



Percy Bloch



Joe Unger



Earle Sweigert

Paramount is shortly to begin its Victory Drive for bigger business, during the months of January, February and March. To begin the drive here, a meeting, attended by Eastern Divisional Manager Joe Unger, New York district manager Milt Kusell, Washington and Philadelphia district chief Percy A. Bloch, Philadelphia branch manager Earle Sweigert, Washington exchange manager Harry Hunter, booking chiefs from the local and Washington offices and members of the local office had a special session this week, with addresses by the principal executives. With Paramount making a swell showing to date, and the promise of several more big ones in the near future, it looks like a banner 1934 for the company. That exhibitors are behind the company has been attested by the pickup in business since the beginning of the sales season. The Victory drive should have the complete co-operation of exhibitors.

### Heard In

# WILMINGTON

Pretty Tough to  
Get In Office

ELEVATION of Leonard Schlesinger to succeed Goldman was greeted with cheers. . . . That he is mighty well equipped to help them with their problems of making the theatres pay was the managers' opinion. . . . A. J. DeFiore, Park manager, had to chuckle over the excitement that prevailed when reports reached the Warners that he had booked "The Bowery." . . . He hadn't even booked the pictures. . . . He is wondering how the reports got around. . . . "Morty" Levine, who is looking for a big box office out of this picture's second run, planned to dress up a chap in Bowery outfit for street ballyhoo, and advertise it a lot, but his lobby idea had been discarded.

LEW BLACK was planning big doings for the Mae West picture, mostly with 24 sheets. . . . Sorry to lose "Bill" Gallagher, and equally sorry to see the Arcadia set to go dark. . . . I'm told that the force is going to be taken care of. . . . Culbertson series at the Aldine is drawing additional patronage from the bridge fans, Lew Black thinks. . . . George Jones, manager, Parkway, just told me that the club women "simply raved" over Max Baer. . . . Their enthusiasm was so much George at once increased his next "ad" in the daily paper, playing up the Baer angle.

"BERNY" Seamon, Queen manager, was pushing "Too Much Harmony" lively, with 1,000 pictures of Bing Crosby, and a special front. . . . Even tighter restrictions on admittance to the Warner offices in the Queen building are now in effect. . . . The other day, after getting the open sesame from the box office

by telephone, I was held up by an apologetic new doorman, who said he had to have the name, time of call, business and what not of all who went in without tickets or passes. . . . The fact that the box office girl had arranged for my call seemed to have been of no avail. . . . There was a time when a person could go up a side entrance and enter the office without all of this wigwagging. . . . New Rialto had Miss Louise Melbourne speak on womanly charm and such Saturday morning prior to the first showing of "The Worst Woman in Paris."

GEORGE JONES, manager, Loew's Parkway, and his bride of a few months returned to Boston recently for a few days' visit with relatives in their home town.

CARTOON THROWAWAYS and heralds are used by M. P. O. U., No. 473, and Stage Employees' Union, No. 284, in connection with the non-unionization of the Rialto Theatre. . . . Others do, the statement says.

### No Influence

Local film men thought that at least one office wouldn't have trouble getting Army-Navy football tickets.

But what was the surprise when all the M. E. Comerford outfit could get was seats behind the goal line, and very few at that. It seems that even though Frank C. Walker, counsel for the Comerford organization, is secretary of the Advisory Council to the NRA, no better seats could be gotten.

Which is one of the reasons why everyone calls him a square shooter and a straight from the shoulder member of this industry.

### Heard In

# READING

Biz Good  
In Some

By T. R.

BUSINESS is good here—in some houses. . . . While the big shows have been doing well, proving that there's money in them that Berks hills for showmen who give their patrons the best, some of the less fortunate houses have been taking it on the chin in recent weeks.

CAPITOL THEATRE, which opened October 26, with a combination of pictures and stage entertainment, has closed. . . . House was giving the public too much for 10, 20 and 30 cents. . . . Astor, Loew, State, Strand, Embassy and San Toy theatre owners, and the owners of several other houses, asked for lower assessments on their properties in November, because of heavy tax.

READING councilmen heard appeals from the Embassy Theatre, Capitol Theatre, State Theatre and Loew's Colonial Theatre for reductions in assessments for the next three years. . . . They are assessed at \$425,000, \$300,000, \$275,000 and \$108,000, respectively.

### Grieco Busy

Grieco and Company, decorators, with offices at 1321 Vine Street, have been kept very busy during the past months on Philadelphia theatres, alone, according to A. Harry Grieco, principal executive. A short time ago, the company decorated Charlie Segall's Apollo Theatre, following its revamping and so pleasing was the result that because of it they are now working on the Walton, Regis, New Broadway, Clearfield and Venice—all within the city limits.





# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## *On the Spot*

FOR years there has been an underlying dissatisfaction with the majority of press-books issued by some major and independent film companies. Exhibitors who can not afford to maintain their own art and advertising staff are wholly dependent upon these press-books. It is not our intention to launch a controversy with home-offices defending their books or exhibitors finding fault with them.

WE HAVE investigated the press-book situation thoroughly, not only from the standpoint of statements by dissatisfied exhibitors but by actual contact and participation in attempting to lay out picture-selling campaigns culled from press-books. Home office publicity departments may not relish our revelations but we know they are broad-minded enough to listen, consider and perhaps change routine methods.

WE CHARGE that many press-books are suffering from anaemia. They need blood transfusions. The advertising lay-outs could stand many injections of guts; selling texts are uniformly weak and unless a home office has the facilities with which to produce creative exploitation ideas, the page should be eliminated because it adds insult to injury. This publication criticises constructively. It always has and always will. It is our purpose to prove what press-book ads might look like by the process of analyzation, reproduction and comparison.

If assuming this task puts us in the middle, literally, then we propose to serve from that point to bring together the thoughts of home office publicity departments and the requirements of theatres in their advertising problems. We shall be pleased to have home office publicists break down our theories and if practical will be passed on to exhibitors through this medium. But let's look at the record!

## *Now Read Why!*

ELI M. OROWITZ  
EDITOR

VOL. 1 No. 10

December, 1933





### WORST WOMAN in PARIS?

Adolphe Menjou  
Benita Hume  
Harvey Stephens  
Helen Chandler

#### THEY SAY:

She's the worst woman in Paris... Her amours are the talk of the town... It's a scandalous, spicy, dramatic story, and you'll love it.

### The WORST WOMAN in PARIS?

Adolphe Menjou  
Benita Hume  
Harvey Stephens  
Helen Chandler

A Jesse L. Lasky Production

★★★★★  
"FOUR STARS" — Daily News  
"In a class by itself." — N.Y. Times

"An exciting experience you can't afford to miss." — N.Y. Mirror

FOX FILM presents  
A JESSE L. LASKY Production

### BERKELEY SQUARE

LESLIE HOWARD

"As good as he was on the stage... no higher praise!" — N.Y. Herald-Tribune

HEATHER ANGEL

"Plays delightfully and skillfully."

Directed by Frank Lloyd

From the play by John L. Balderston

See it from the beginning.

Feature picture will go on at:



### BERKELEY SQUARE

★★★★★

AdMet GAIETY102 65linesx1Col.

She fought through a maze of gilded ties... to win the victory of a simple true love!



### WALLS of GOLD

SALLY EILERS  
NORMAN FOSTER  
RALPH MORGAN

Rosita Moreno  
Rochelle Hudson  
Kathleen Norris



### WALLS of GOLD

SALLY EILERS  
NORMAN FOSTER  
RALPH MORGAN

Rosita Moreno  
Rochelle Hudson  
Kathleen Norris



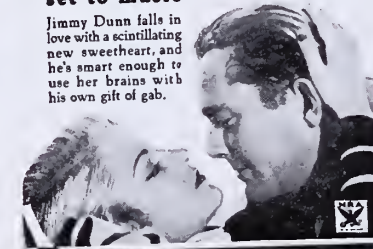
### Jimmy and Sally



### RIPPLING ROMANCE

set to music

Jimmy Dunn falls in love with a scintillating new sweetheart, and he's smart enough to use her brains with his own gift of gab.



### Jimmy and Sally

with JAMES DUNN  
CLAIRE TREVOR  
HARVEY STEPHENS

Directed by James T. Tinkling

Music by Jay Gorney

SHE DANCES LIKE A  
FLAME AND LOVES LIKE  
CHAINED LIGHTNING

### Clara Bow HOOPLA

with PRESTON FOSTER  
RICHARD CROMWELL  
HERBERT MUNDIN • JAMES  
GLEASON • MINNA GOMBELL

An Al Backen Production  
From the play "The Barker" by John  
Kernan Nicholson

Men's hearts beat  
to the pulsing  
rhythm of her  
sinuous  
dance



### Clara BOW HOOPLA

with PRESTON FOSTER  
RICHARD CROMWELL  
HERBERT MUNDIN • JAMES  
GLEASON • MINNA GOMBELL

An Al Backen Production  
Directed by FRANK LLOYD



He opened new vistas of  
love to this girl who had  
played with men's hearts  
all her life.

### Clara BOW HOOPLA

with PRESTON FOSTER  
RICHARD CROMWELL  
HERBERT MUNDIN • JAMES  
GLEASON • MINNA GOMBELL

An Al Backen Production  
Directed by FRANK LLOYD

### Clara BOW HOOPLA



### Clara BOW HOOPLA

## TO THE FOX Publicity and Advertising Department:

Among the major film companies guilty of carelessness in the production of serviceable press-books, Fox is the worst offender. This publication always has had a high regard for Fox and still does, but the subject of inferior press-book material is not new. When business was good, exhibitors did not evince much interest in advertising and publicity. It was a clip-and-paste proposition. Today, these same exhibitors are economical and therefore, critical. They depend on daily newspaper ads, in the majority of cases. As necessity is the mother of invention, business depression made exhibitors keen students of display values.

This is intended to be a constructive kick-in-the-pants! We hope its effect will impel an improvement and result in serviceable press-books from all companies. The average exhibitor must depend on you to get the maximum business to his box-office when playing Fox product. You've got to do it.

### NOW THE CASE IS THAT OF FOX

Your press-books this season are a disappointment. Not from the point of covers but the essence of their contents, advertising layout, art and text and last, but not least, the alarming absence of genuine exploitation. You are entitled to the benefit of the informative value of our survey. We will prove to you beyond doubt that your material has no punch and is ineffective.

### LOOK AT THE LEFT OF THIS PAGE

The reproduction of the Astor ad substantiates our claims. Beside it is the press-book single column ad from which the exhibitor secured his illustration. The stereotyper chopped the shady background; cut down another single column to get a condensed title and cast and borrowed selling lines from a third ad. Directly above, on the right is your press-book ad with what another exhibitor created, in less space. To improve it, we suggest the utilization of two matrices and this copy: DID MEN MAKE HER NOTORIOUS AND THEN CALL HER "THE—"

### WHERE ECONOMY IS NEEDED

Again, if an exhibitor wanted an economically spaced ad on "Berkeley Square" he might reproduce your No. 102—65 lines, 1 column. He would spend a lot of time in laying out an attractive ad to sell tickets because you did not provide it. Instead of the non-selling copy crowded into that 65-line ad, he would brighten it up by chiseling the Howard encircled head from a two-column ad and use this text: LESLIE HOWARD AND HEATHER ANGEL IN (TITLE) —(Pronounced Barkley Square). THE MOST BEAUTIFUL LOVE STORY EVER TOLD. ROMANCE—TENDER—HAUNTING . . . A LOVE THAT LASTS FOREVER.

Below it are reproductions of the two-column Jimmy and Sally ad. Exhibitors are expected to do business on account of it. Our suggestion is: MEET JIMMY'S NEW GIRL FRIEND. YOU'LL LIKE THE SUCCESSOR TO SALLY EILERS. YOU'LL ENJOY THE SONGS "IT'S THE IRISH IN ME" AND "YOU THRILL ME."



## WHY NO SINGLE COLUMN MATS?

Will you please tell us why you have no single column star mats or electros on each picture? What are the two-column star mats and electros for? Did it ever occur to you that an exhibitor can plant a single-column regularly on the theatrical page and also utilize it in his daily copy, if necessary? When are you going to discard the eerie and ghost-like background style in your ads? Ghost-like figures are suggestive of dead people! Why can't you inject some guts, pep, ideas and box-office in your lay-outs? For exhibitors, loyal showmen, can't hope to get to first base with your pictures unless you provide the tools with which to do the job.

## JUST A LOT OF WORDS

Do you read the "helpful" suggestions published on the front covers of your press-books signed "Showman"? We'll bet that when you do, you'll eliminate this "feature" at once. It adds insult to injury. What are we getting at? For instance, "Walls of Gold." Did the "showman" contact the publishers to ascertain whether book stores have the Kathleen Norris story in stock? Exhibitors in Atlantic City and Camden wasted telephone calls in a desperate effort for some exploitation tie-up and followed the "showman" tip. Begin reviewing page two. If Sally Eilers will not attract business then Foster and Morgan can't. Why make Eilers an eerie looking girl with Foster and Morgan crowding her in these ads? "Walls of Gold" is a good book title but why did your copywriter throw in high-hat adjectives and not sell it direct to the mass? "IS THERE ENOUGH MONEY IN THE WORLD TO HOLD THE LOVE OF A WOMAN?"—a routine line—would have been better copy.

Why not a sales line across the 24-sheet stand? Move the author's name and title down opposite the cast. Both styles of the three-sheets are hackneyed. You can use them on any society picture with new title and cast. What does the illustration in the six-sheet represent?

Stop preparing press-books to impress exhibitors. Make them serviceable. They're dependent upon you and your experienced publicists.

## FOX AD LOOKS THE WEAKEST

We have carefully analyzed all your press-books this year and we have come to this conclusion—That a Fox ad is usually the weakest on the newspaper page in which it appears. We have gone to the trouble to assemble ads from competitive companies together with yours for one purpose. They are reproduced on the right. Divide the lay-out in quarters. Compare. The contrast overwhelmingly indicates that there is something missing in your copy. Get a magnifying glass and compare your text to competitors' and what have you? All around your ads, in almost every newspaper in the country are outstanding pieces of copy. What chance does a Fox exhibitor have in his effort to ensnare business? Give him a break. Lay off those high-brow lay-outs, meaningless copy and please, stop wasting space for exhibitors. We know that it is the policy of every producer to get his name in exhibitor's copy, but a six or eight-point credit line is enough.

It is a generally known fact that this publication never criticizes destructively. We have no axes to grind. Please accept this constructive criticism in the same spirit which it is offered. Thank you and watch for more constructive criticism next month.

[illegible]



## BILL BOX-OFFICE

*Writes*

### ABOUT SOME TIMELY CHRISTMAS TIE-UPS

IN MY LAST LETTER I promised to go into details on the subject of advertising fundamentals. I'll postpone that until a subsequent letter because the important topic right now is the preparation for Christmas and the pre-holiday business depression. Up until last year there existed a hereditary conception of a business slump, which was expected for weeks preceding Christmas. It was an accepted theory so thoroughly implanted in the minds of most showmen that we realized something had to be done to tear it out by the very roots.

In 1932 we did it. The results last year not only met our expectations, but even made competitors consider the subject from our point-of-view. Naturally, you will find a determined and concerted effort on the part of your competitive theatres to attract more patronage than they ever attempted before. In anticipation of this, get a clear, mental picture of the situation insofar as your own city is concerned, but work fast.

THE SUSTENTATION of box-office profits during the first twenty-four days in December requires a Herculean effort. It demands that you exercise and utilize every bit of the mental power and capacity you possess and a physical prowess and determination to put over your ideas. When a prospect says "no," begin all over again, injecting a new sales argument or another thought which will temporarily interrupt his negative mental trend. Perhaps you have some ideas of your own which are more effective than those I'll include in this letter. But, the dominant factor or predominating thought in my mind, at this writing, is the utilization of these ideas. Immediate action is the keynote above everything else.

LET'S TAKE UP the coming holiday season from the standpoint of those whom you will contact for co-operative purposes. In the majority of cases it will be your local daily. The newspaper, as a community institution, must feel duty-bound to create interest among its readers to buy, so that prosperity will be resumed in the city. The paper, as a business proposition, knows that its campaign to bring more business will result in additional revenue for itself, as a result of increased advertising lineage. For this reason, do not hesitate to approach the newspaper immediately. It is no longer to be considered a favor, but an equitable business and community necessity.

BECAUSE OF EXISTING CONDITIONS, large contributions usually made by public-spirited citizens to orphanages and crippled children's homes have been somewhat decreased. These kiddies must not feel the

sting of an alleged depression, especially on Christmas. The newspaper should announce on page one that because of the dire necessity to provide toys for these kiddies a Toy Mountain will be built in the foyer of your theatre. The contributing gifts will be distributed at a special Christmas morning show for the kiddies brought to the theatre by the Rotary, Kiwanis and other service organizations.

THAT'S THAT! Now to the actual box-office. Why not place a Santa Claus in the front of your theatre? To him kiddies confide what they want for Christmas. A form letter to parents with the desired information will cement a human-interest bond between them and your theatre.

What about department stores buying shopper's matinee tickets from you, by a special arrangement? They want women to come down town early to buy, and the store likewise supplies the missing inducement.

ESTABLISH A CHECKING SERVICE in your foyer for patrons. It's cheaper for them to check parcels during holiday shopping than to trudge them along. In the evenings, husbands or fathers call for the parcels by presentation of the identification check.

"The Merry Christmas Revue," composed of local school children might turn Christmas Eve into a profitable night. The preceding three days might be set aside for a local dancing school to present its juvenile students. A prize of some kind should be awarded to the kiddie whose terpsichorean efforts bring forth the most applause. This usually insures parents inviting friends to attend and thus swell the response.

Perhaps, too, there are local musical organizations which might be interested in a prize competition contest.

THERE ARE A SCORE of local propositions which have gone begging in the past because you did not feel like gambling with added attractions before. But during December and up to Christmas Day, resurrect or create or combine local radio stars, players or playlets having a local drag or interest and put them on in your theatre.

Maybe the radio station may be convinced that radio auditions during the month should be held on the stage of your theatre. From the winners you may select one or two for presentation during Holy week. Don't let one day go by unless you have planned and executed something to reduce the possible loss most theatres sustain the three weeks prior to Christmas.

I'll write you again, next month.

Your friend,

(Signed) Everything WILLB OKAY.

**. . Real Selling Ideas on that Holiday Spirit . .**



## Apollo Remodeling Big Shore Achievement

**Weiland - Lewis Combination  
Adds A. C. House**

Most important event that has occurred in Atlantic City theatrical affairs since the opening of the Warner Theatre, and one of the largest realty deals of depression times, is the leasing of the Apollo Theatre for a term of twenty years to the Frankland Realty and Leasing Company, and the transformation, already commenced, of the resort's only legitimate playhouse into a motion picture theatre.

Frankland Company, George Franklin Weiland, president, and P. Mortimer Lewis, treasurer, is a subsidiary of the corporation operating the Strand group, which includes the Capitol and the Embassy, the Ventnor, and is affiliated with the operation of picture theatres on the Steel Pier.

Alterations, which will virtually replace the historic Apollo with a thoroughly modern theater with a minimum seating capacity of 1700, will cost \$150,000 and are already under way, the contract having been awarded to the M. B. Markland Company. The entire theatre, from the front to back stage, and from floor to high ceiling, will be torn out.

The possibility of starting the reconstruction program immediately on the conclusion of negotiations was possible through an interesting cir-

### Building Up

According to "Capitol News," a weekly clip sheet covering departments of the Pennsylvania State Government, "Pennsylvanians once again are going to the theatre. At least the theatre owners think they are."

All building or alteration plans for theatres must be submitted to the Bureau of Inspection, Department of Labor and Industry. "For months, not a single plan was received," according to the article. "But, in the last ten days, a different story was told. Many plans and specifications have been received. They include new buildings, alterations to old buildings and plans for the re-opening of closed theatres."

cumstance. While the Apollo was still operated under lease by Warner Brothers for their absorption of the Stanley Company of America, the Strand people were so far along toward taking over the lease that they had plans and specifications that cost no less than \$4,500 drawn up for the alterations; and with minor changes, these same plans are now being used.

New theatre will be comparable to the finest on Broadway. A unique feature will be sinking of a well with a capacity of 225 gallons of water per minute, for the purification of the air supply, forced through a jet system over copper fins for heating.

P. Mortimer Lewis will be general manager of the new theatre, in which capacity he functions for the Strand group at present.



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**Heard In**
**VINE STREET**
**A Lot of  
Visitors Here**

FRANK TAYLOR, at Preferred, will have an interesting announcement to make shortly. . . . His Pathe re-issues as well as the others are getting many bookings through the territory. . . . And he has more coming later.

DAVE COHEN, well known on the street, is supervising vaudeville bookings for Comerford. . . . Bud Irwin is in the Dow office, with Amalgamated Vaudeville doing very little. . . . Among the local visitors were Sam Dembow, Jr., and Joe Unger. . . . A lot of the boys were interested in the developments offered by William Fox. . . . It seems they bought some of the stock mentioned in the old days. . . . Mae West broke all records at the Stanley, Earle Sweigert will tell you.

TONY LUCCHESI, who may go away on a trip soon, is waiting for the print of "Enlighten Thy Daughter," from Exploitation Pictures, Inc. . . . "Sin of Nora Moran" is due soon. . . . As are others. . . . The new Mascot serial lineup will also be announced within the next few months or so. . . . Over at Peerless, "Killers of the Chapparral," a three-reel novelty subject, is available, and the outfit has a series of three-reel westerns which it intends to distribute, beginning this month. . . . Oscar Neufeld and Bill Heenan are coming along nicely. . . . John Golder has some three-reel westerns at Hollywood.

EARLE SWEIGERT was particularly Army-Navy conscious. . . . The Paramount manager spent the evening at the Penn A. C. frolic, hob-nobbed with generals, admirals, and nothing under that rank. . . . District chief Percy Bloch, hopped down to White Sulphur Springs for a district meeting, came back saying Paramount was going to be bigger and better than ever. . . . Moe Verbin, with a nice Europa—"Thunder Over Mexico" record under his hat, looked forward to "Samarang," was resting from his last tilt with the censor board. . . . The Philkino, as many had said, changed its policy, closed. . . . The history of the house is unique.

JOHN GOLDER made a nice contribution to the welfare federation drive. . . . To the coast went Joe Cunningham, formerly cartoonist for THE EXHIBITOR, and after-dinner speaker. . . . On a three months' contract with Fox, he will write dialogue for films. . . . He ought to be an improvement after current Fox films.

JOE SUSKIND, Quality Print, denies that he has anything to do with the financial arrangements of the Pearl Theatre. . . . It is erroneous, the rumor, he alleges. . . . Sam Gross came back from upstate, says they know all the answers. . . . Norman Lewis, the subscriber, is always willing, should get a bicycle for his birthday. . . . Vine Streeters will be interested to hear that Eric M. Knight, "Public Ledger" movie scribe, has a book "Yesterday's Tomorrows," under publication by Greenberg.

TONY LUCCHESI points out that "Sin of Nora Moran" is a Majestic release. . . . That Exploitation Pictures, Inc., handles "Enlighten Thy Daughter." . . . Gold Medal is only physical distributor. . . . John Jackson, the Lebanonite, in town, admits the key to the pretzel box is in the safe. . . . Says Bill Bethell always takes the pretzels.

JOE SUSKIND, who reported elsewhere that he was perturbed by the fact that these columns indicated he was interested in the operation of the Pearl, really ought to be told that passes marked J. S. are honored at the house. . . . Stanley Turner has left the RKO exchange and is back at the Stanley Company. . . . Booking. . . . The fellow caught by the police in an attempted robbery on the street is out on \$15,000 bail.

RALPH JORDAN is now connected with National Penn Printing Company. . . . Ralph is a real old timer in the territory and knows all of the exhibitors and their printing needs. . . . He is also quite adept at layout and other forms of printing and is on hand at all times to give his services to National Penn clients. . . . See him at National Penn.

THE TRADE SHOW SEASON has begun. . . . "Little Women" thrilled thousands at the Stanley, when manager Frank MacNamee sponsored a showing of the Radio hit. . . . And First Division manager Al Blofson gave exhibitors a peek at "Broken Dreams" and "Rainbow Over Broadway" at the Carman, last Sunday. . . . Both were tremendously enjoyed by all present.

AL BLOFSON, pleased with the trade-show, expects a lot from the forth-coming Monogram and Chesterfield product. . . . With "Tarzan" breaking records wherever it plays and with "Sweetheart of Sigma Chi" at ace spots in the territory, he has plenty over which to enthuse.

BARNEY COHEN is now at the Benson Theatre. . . . James Clarke liked the Army-Navy game. . . . Eddie Grainger was a visitor at the local Fox exchange this week. . . . The poster situation is status quo. . . . No new developments. . . . The local Fox exchange is first in Educational short sales. . . . Tony Lucchese reports that Clyde Beatty, famous animal trainer, and the Hagenback-Wallace circus will appear in the first Mascot serial on the new 1934-1935 program. . . . Announcement was made this week. . . . Lew Golder was expected in town this week.

JUSTIN HERMAN is editing "Merry-Go-Round," a monthly society rag. . . . It's coming along nicely. . . . Ben Perry, the ex-EXHIBITOR, is associated with his brother-in-law, Frank Seltzer. . . . The Philly Explorer reel was shot here last week.

MISS BESSIE COYLE, who was ill for a long time, is nearly better, her associates in National Kline Poster Company and other spots will be glad to hear. . . . The case between United Artists and the Bandbox Theatre was amicably ended. . . . It seemed protection on one picture was the issue. . . . Now all's well. . . . S. E. Applegate, the Metro sales chief, gets raw meat from friends, should be getting venison any day.

COLUMBIA invites its accounts to see Herman Greenberg, manager of the accessory division of the local exchange. . . . He has a nice line of novelties.

JIMMY GRAINGER visited the local Universal exchange, spoke many a word to Manager Mike Landow, head man in the country as far as sales are concerned. . . . Walter Futter writes in that he produced "Africa Speaks," regardless of whatever anyone might say.

VISITORS to town included Ted Schlanger, the Warner film buyer. . . . Eddie Bonns and Jimmy Grainger, the Universal sales chief. . . . Mike Landow, whose schnozzola has not been so good lately, played host to each.

THE HARRIS CORRESPONDENCE this issue includes such items as Sara Harris making threats unless Ben takes her to New York.

---

**Praise for "Prizefighter"**

"Prizefighter and the Lady," which has been doing a whale of a business where it has been sold properly, drew praise from the great Stokowski, himself. The orchestral light gave a hand to the music in the film.

Exhibitors who have played to the women in selling the show report good business. With a man's title, a campaign to women is a necessity.

---

**Heard In**
**MID-JERSEY**
**Mt. Ephraim  
Paints Up**

EXHIB BACH closed Blackwood and is now at the Philly Met. . . . Saving a lot of headaches. . . . Mt. Ephraim painted up, with Exhib Nazerick always on the job. . . . Dick Belber is back at the Walt Whitman. . . . Manager Foulk of the Isis, New Egypt, is back on the job after a long illness. . . . Joe Murphy played the "Three Little Pigs," gave away three as a bally.

BILL KEEGAN hasn't been a visitor on the street in some time. . . . Where is he? . . . Opening of the New Broadway gave Camden its first new theatre in some time and goes for Jersey, too. . . . Maybe prosperity is here.

WHEN A BOILER in the Embassy, Westville, N. J., burst, the house had to shut down for a spell. . . . Cold weather.

---

**Erpi Men Up**

Electrical Research Products has announced the following promotions:

Harry Dodge, central division general manager to general manager, western division; Stanley Hand, northeastern division sales manager to general manager central division succeeding Dodge; Bert Sanford from merchandising manager to northeastern division sales manager succeeding Hand.

. . . Ben's plugging "Itchy-Scratchy" all the time at Masterpiece. . . . Words of praise for the new shorts, which will be bigger and better than ever. . . . Mitzi and Dotzi going to a party. . . . Doing wonderful in school. . . . Jack celebrating his 15th birthday Thanksgiving and being made president of his class at Central. . . . Claire being made editor of her school paper. . . . Whew!

CLARA is lousee, they say. . . . It has not been denied. . . . Hal Young, National Screen Service, was a visitor in the street recently. . . . Apex Garage is ready to serve you.

GEORGE GORMLEY is now at the Dixie Rose. . . . Jack Von Tilzer was a visitor on street recently as was Carroll Trowbridge, district UA manager. . . . The Beckett boys are now taking mind bets on anything. . . . The latest coup had to deal with the McClure verdict.

TEN YEARS AGO. . . . Jack Flynn was appointed manager of Metro, with Bob Lynch in a supervisory capacity. . . . Clem Rizzo took over the Honeybrook Theatre. . . . Abe Resnick was handling the Amber Theatre. . . . 69th Street Theatre was opened.



## Heard In

**WILKES-BARRE**All Help  
Community Drive

By Mac

BECAUSE of mine difficulties theatres were uncertain about joining in the spirit of Thanksgiving Day. . . . As usual, there were elaborate arrangements for the holiday. . . . Central city houses had midnight shows. . . . There were few turkey giveaways, Rex, Nanticoke being one of the exceptions. . . . Al Cox, hustling manager, Capitol, and a major in the annual drive of the Community Welfare Federation, reported that employes in Wilkes-Barre and vicinity went over the top by 88.7 per cent in the drive. . . . Gave a total of \$376.05 to help the agencies. . . . Among the houses reporting increases were the Parsons, Irving, Kingston, Orpheum, Hazle Street, Strand, Alhambra and the Capitol.

CAPITOL is opening Thursdays until arrangements can be made to return to the usual Saturday or Monday schedule. . . . "I'm No Angel" played the Orpheum for a week after the Capitol, one of the few pictures to do this for the year. . . . Lee Tracey's escapades in Mexico were big news in these parts as his home is at Shavertown.

BILL ROBERTS, Shawnee, Plymouth, has made elaborate arrangements for football night December 1. . . . Teams from Plymouth and Larksville high schools will be guests of honor and reservations have been made for the student bodies. . . . There will be a special 2 o'clock matinee at reduced prices and two shows are slated for the evening with master of ceremonies, talk by college football coach, music by high school bands and school yells. . . . Shawnee will present a bicycle to some lucky boy or girl at the Saturday matinee. . . . Plains is back on a seven-day basis. . . . Park, Ashley, ran special matinees Monday and Tuesday. . . . Polish Union of the United States has made public resolutions protesting against the release of "The Life of Jimmy Dolan" and "How Many More Nights." . . . Letters have been forwarded to Will Hays and to the Pennsylvania Board of Censors, saying the films reflect upon Polish heroes.

## Heard In

**HAZLETON**Ed Pash Sticks  
to Selling

By Baly

BUSINESS was okay up until the time the silk mills went on strike. . . . Girls at the mills are real fans and the houses immediately felt the effect when the strike started. . . . Ed Pash is still in charge at the Capitol. . . . Lou Hartman is his worthy assistant. . . . Chris Weber, former owner, is the man at the helm at the Grand with Henry Stiebing the works at the Feeley.

WHENEVER A MUSICAL hits town business picks up as legit shows don't get up into this neck of the woods. . . . Pete Magazzu, formerly at the Capitol, is running the Coal-dale Ritz on his own hook. . . . Some of the houses are cutting down on the incidental announcements on their screens. . . . The full show is still retained. . . . Ed Pash has dropped merchandise tie-ups. . . . He will sell the pictures from the screen and through the legitimate selling aids.

## Doubles Stay

First break in the German Government's film policy in permitting the return of double feature showings has just occurred.

A feature of the Film Chamber's recovery program was the elimination by order of all double-program bills. This was to have been effective on September 15, but, according to reports coming to Berlin, many Rhineland cinema-owners completely ignored the order and continued to release double and triple-feature bills, as the case happened to be, in order to protect their investments. Unquestionably, drastic means would have been employed to bring these recalcitrants into line had not a special election suddenly been ordered. Instead, it seems, the Film Chamber is anxious to appease these provincial cinema owners and has ordered, as of October 19, 1933, that programs hereafter may be unlimited as to footage, as against the previously ordered limit of 3,200 meters per show, and, in addition to a feature of any length, they may include a second feature of not more than 1,600 meters.

## Heard In

**LANCASTER**O'Connell Has  
Bandit Trouble

RAY O'CONNELL, manager, Grand, now has some first-hand knowledge about hold-ups and crime. . . . O'Connell was sitting in his private office counting the day's receipts. . . . The window in front of him, covered by a drawn shade, was shattered. . . . Through the opening a hand, holding an automatic, protruded. . . . Stunned by the glass O'Connell staggered and then recovered in time to grasp the hand of the hold-up man as he grabbed the bills. . . . Suddenly the bandit wiggled loose and ran toward an automobile in which a confederate sat ready for the get-away. . . . Three policemen with drawn guns were close behind the fleeing bandit but could not shoot because of the people who crowded into the possible line of fire. . . . Grand Theatre lost \$900.

ROBERT MILLER, trained largely in the theatres of Lancaster, has been named manager of the Warner House in Red Lion, York County. . . . Miller comes from a family that has made good with the Warner organization. . . . Vaudeville, one day a week, continues in popularity at the Capitol Theatre. . . . There still appears room for an occasional stage production in Lancaster.

## Audio Ahead

New, ultra-modern equipment and a specialized study of effects are among the innovations Audio Productions, Inc., is introducing into Eastern motion picture production and which have already been used, in connection with its service to producers, for Krimsky-Cochran's "Emperor Jones," Sobel shorts, Fox Films and Educational Productions.

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## Heard In

## CROSSTOWN

Prominent Men  
in Town

WHEN JOSEPH BERNHARD, head of Warner theatres, came to town to supervise the changes after the resignation of William Goldman, he was so busy he sent out for his lunch. . . . And took up the business at hand between sandwiches.

GEORGE SCHWARTZ has taken over the Everett Theatre, Middletown, Del. . . . John Roach is manager of the local S-W club. . . . Earle Wolf, vice-president, charge of welfare work; John Noble, vice-president in charge of membership; Leonard Schlesinger, vice-president in charge of entertainment; J. Ellis Shipman, treasurer, and Miss Hecht, secretary, are some of the other officers. . . . The new theatre in Camden had a very nice opening.

ABE SABLOSKY stood in front of Keith's, bemoaned the lack of business. . . . "Why not put in '3 Little Pigs'?" asked one. . . . "It wouldn't be kosher," replied Abe.

CHARLIE O'REILLY was a visitor at the Army-Navy game. . . . So was Sol A. Rosenblatt. . . . Lewen Pizor, M. P. T. O. prexy, saw O'Reilly over the week-end. . . . East Greenville has new RCA equipment. . . . Pine Brook, Scranton, is being operated by Mrs. Evelyn Regan.

GANTZ AND RUBIN are now managing the Broad, Souderton. . . . C. Folk Kline used to be there. . . . Regardless of rumor, the Frankford Theatre is still under Monte Salmon's supervision.

STRAND, DOYLESTOWN, has been entirely renovated and looks spic and span. . . . Karlton now has a first run policy. . . . Releasing arrangements necessitated the change. . . . "Henry the Eighth," after a \$12,000 opening week, looked good for two or maybe three weeks of it. . . . "Roman Scandals" is due to break New Year's Eve.

MANAGING DIRECTOR JOSEPH FELDMAN, Artie Cohen and the other Earlites were all set for the first annual Earle Theatre Employees' Beneficial Club banquet at the Penn A. C., December 3. . . . It looked like a big time, at this writing. . . . House has been having some big stage names of late.

FOLKS who saw the Vilma-Buddy Edsen dance team in the Follies thought much of the lassie's film face, thought she could go far. . . . Pottsville is cutting out vaudeville, that is, the Comerford house is.

GIVE A HAND to Smiling George Peifer, 72-year-old doorman at the Ogontz Theatre. . . . At the house four years, formerly at the Karlton and Aldine. . . . Lives at 1701 Brown Street. . . . Knows all the customers by their first name and an asset to manager Ray Myers. . . . He certainly makes a warm welcome of it.

R. A. GALLAGHER, at the Lawndale, has been at that house more than six years. . . . He was formerly at the Park, Merchantville. . . . "Motion pictures used as supplementary means of teaching will not induce laziness in school children," said Dr. James Sigman, director of visual education of the local Education board, at an address before the local Motion Picture Forum. . . . 180 motion picture machines are used in local schools, it developed.

VICTORIA AND STRAND, Lansford, have been taken by J. J. Humphrey and Elias Coury. . . . American Legion, Hummelstown, is being booked by John Kofler. . . .

## Heard In

## TRENTON

Wahn Sells  
Poultry Farm

HERMAN WAHN, manager, State Theatre, has sold his poultry farm, located on Robbinsville-Edinburg Road to Mrs. Tina Hirsch. . . . Charles Sweet completed ten years' service as manager of the Stacy Theatre, last month. . . . Mrs. Helen Hildinger is winning renown in the motion picture industry in the management of a string of houses in this city and houses in Asbury Park, Bradley Beach, Belmar, Hightstown.

AT THE STACY THEATRE Mrs. Hildinger has installed a screening room, one of the few in this section of New Jersey. . . . John Bodley, manager, Hunt's Gayety Theatre is giving special amateur local nights coupled with guest coupon admission tickets.

George Sobel and J. M. Frere now in on the New Ritz, Orthodox Street. . . . Palace, Berwick, showing pictures.

NINETEEN YEARS AGO. . . . Mayor Blankenburg was offered use of Stanley Theatre for five consecutive Sunday afternoon performances with admission price fixed by the Mayor, to aid the American Red Cross. . . . Albert E. Green reopened the Grand, after extensive remodeling. . . . Plans were being drawn by J. Elvin Jackson, architect, for a theatre to be built at 4500 Lancaster Avenue for John Fiocca. . . . Plainfield Public Recreation Committee installed projection machines in Washington School to teach history, travel and other subjects that way experimentally. . . . C. L. Bradfield, manager of the Family theatre, Market near Thirteenth, installed a \$5,000 Wurlitzer unit orchestra. . . . Joel Levy was succeeded as manager of Box Office Attractions by C. L. Worthington. . . . Blue Bird Theatre was fined \$50 and costs on a charge of showing picture not passed by censors.

### "Marriage on Approval" Is Tale of Love



Donald Dillaway, Barbara Kent, Edward Woods head the cast of this exploitation special from Masterpiece exchange.

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## Heard In

## UP-STATE

Welcome to  
Donald Brian

OUR CONGRATULATIONS for the happiest and proudest man in Harrisburg—Manager Harry Lambert, Colonial Theatre, and Mrs. Lambert. . . . They announced the birth of a son, Donald Brian Lambert, at the Keystone Hospital, Harrisburg. . . . Mrs. Lambert was Miss Madeline Payton. . . . If theatre managers are more careful in the future to display in their lobbies and elsewhere only actual scenes from coming or running attractions at their houses they will be held in higher esteem by many theatregoers. . . . Business of some houses would be better if heat were not turned off so early in the evening. . . . When you see Manager Charlie McLeary, Loew's Regent, Harrisburg, and his assistant, Bob Echberger, making peculiar motions with their hands, thumbs against their heads, don't be alarmed. . . . They are Elks.

DETECTIVES are on the trail of the person or persons who stole the card board figure of Mae from atop the box office of the Victoria Theatre, Harrisburg. . . . Lew White appeared in person at the Hershey Community Theatre, Hershey, as an added attraction to the regular program.

UP-STATE THEATRES are offering a conglomeration of inducements to theatre-goers. . . . Capitol, Shamokin, gave a RCA radio kite to every child who attended special 10-cent matinee Saturday. . . . Washington and Jefferson football squad were the guests of the management of the Strand Theatre, Sunbury, at its first show, Friday evening.

## Wilmington Union Tiff

Motion Picture Operators' Union, No. 473, and Stage Employees' Union, No. 284, of Wilmington trained their guns again on the New Rialto Theatre during the last two weeks. Whether their campaign had anything to do with it or not, the theatre advertisements suddenly began to display the blue eagle sign, which it had not shown before.

Al Williams, secretary, operators' union, called on A. B. Belair, manager, but stated that Belair told him that he would not change his mind about hiring union men. Eventually the blue eagle sign began to appear on the advertisement.

## Sherman Expands

Eddie Sherman, the live wire vaudeville booker, announces that Wilmer and Vincent houses in Harrisburg, Allentown, Reading, Richmond and Norfolk have been added to his books.

Effective sometime this month.

This makes a nice set-up for Sherman who has some of the best inde houses in the east.

HERSHEY HIGH SCHOOL ALUMNAE ASSOCIATION on November 21, presented the Lebanon Dramatic Club at the Hershey Community Theatre, Hershey. . . . Community services were held Sunday afternoon at the Hershey Community Theatre, Hershey.

AN ELECTRIC REFRIGERATOR, given through the courtesy of Mahanoy City merchants, was awarded to a patron of the Victoria Theatre, Mahanoy, on the Victoria stage. . . . Popularity of Sunday movies continues to increase at the Mahanoy City Victoria Theatre.

## "Rainbow Over Broadway" Is a Musical



Frankie Albertson, Joan Marsh, Lucien Littlefield and plenty of girls are in the Chesterfield musical, "Rainbow Over Broadway" distributed by First Division.

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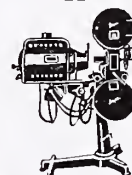
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## Order Sale of Carr and Schad Reading Houses

*Likely to Take Place Early This Month*

Carr & Schad, Inc., theatres, Astor, Strand and San Toy, in Reading, will be sold at sheriff's sale.

No date has been set, but it will likely take place early in December.

Order granted by Berks County Court in November, in which Dr. H. J. Schad, whose name appears in the title of the original owning corporation, and who, with Mrs. Schad, holds a \$600,000 second mortgage, was named sequestrator of the company. At the final hearing this appointment was vacated, and Dr. and Mrs. Schad pressed for sale, won a victory over the interests opposing the move at this time. Astor and Strand are operated by the Warner interests. Proceedings do not affect the leases.

The decision of the court followed three lengthy hearings, in which Charles H. Schlegel, president of Carr & Schad, Inc., fought to prevent the sale of the properties. Foreclosure proceedings were instituted by Dr. Schad and wife, holders of the \$600,000 second mortgage on which the interest is defaulted. The interest due the Schads is \$36,000.

The court's decision reveals that the position of the banks was a controlling factor in ordering the sale. The Reading National Bank asked that further stay be denied.

The testimony disclosed "that the outstanding shares of stock of Carr & Schad, Inc., have been pledged by the holders to the Reading National Bank and Reading Trust Company as collateral security for the payment of an indebtedness of \$40,000 owing to the Reading National Bank and \$4,000 owing to the Reading Trust Company."

### Arcadia, Wilmington, Closes

Market Street, Wilmington, is soon to have its third dark theatre. Arcadia, Warner-Stanley theatre, is to close December 2.

"Bill" Gallagher, the last of a string of managers who have made a procession through the Arcadia's history since it came under the Warner wing, was transferred about three weeks ago to the Lansdowne Theatre in Lansdowne.

Closing of the Arcadia is to make no change in the policies of any of the other Warner theatres, only three of which will be open—the Aldine, Queen and Grand Opera House.

### Harrisburg Operators Elect

For the sixth consecutive year, Lawrence J. Katz, motion picture machine operator at Loew's Regent Theatre, Harrisburg, has been nominated for president of the Motion Picture Operators' Local, 488. Election will be held December 17. Other nominations are: C. J. Jones, vice-president; Chauncey Miller and Walter Rice, corresponding secretary; Paul Patterson, financial secretary, and James Leone and Lester Firing, executive committee members.

## GUEST COLUMNIST

No Table  
Manners Squawk

ERIC KNIGHT, the *Ledger* movie scribe, is quite an amateur movie enthusiast, should get to Hollywood some day. . . . At his country estate, he photographs trees, flowers, dogs, should some day do an Einstein. . . . Mrs. Knight had a birthday the other day, celebrated. . . . Dan Wolfson is now in Baltimore.

ANNA KRAFTSOW, Paramount, celebrated a birthday. . . . Needed a big cake. . . . For lots of candles. . . . George Sobel, the mayor of Strawberry Mansion, may now be found at the new Ritz. . . . Another famous bachelor. . . . Mike "Prince" Landow wears specs. . . . Doesn't miss anything. . . . Jack Greenberg went to N. Y. had a good time. . . . Ted Aber looks like a movie actor. . . . On his pictures. . . . Anna Murray is stitching away. . . . Knitting, the RKOitess is. . . . Dorothy Bureson went to N. Y., had a nice time. . . . Some prominent local executives have no table manners, some minor folk allege.

THE STREET was sorry to hear of the death of Jacob Bachman, Lancaster, younger brother of Johnny Bachman, the Educational exec here. . . . It happened Sunday. . . . Funeral was held Tuesday. . . . Herb Given has a N. Y. office.

MARCUS BENN had an infected right hand. . . . Couldn't sign checks. . . . The Mrs. Weiner and Dembow have found a new place to crash with their kiddies. . . . It seems that Benn knows both, admits the children.

PAUL BERMAN, son of Lou "Dynamite" Berman, plays on the P. M. C. team. . . . Son Paul borrowed the family car, escorted himself and team-mates to the scene of gridiron battle. . . . Besides being athletically inclined, he rates high in scholarship, is considered an ace student.

THE STREET was sorry to hear of the passing of Mrs. William J. Harrer, wife of the third vice-president of the I. A. T. S. E., and well known locally. . . . She was ill for quite some time.

HERB ELLIOTT and Mrs. chose Bermuda and Havana as the likely winter spots so there do their travels take them. . . . There is a rumor around that Bill Clark may have an important announcement soon. . . . John Hendrick is a descendant of Commodore Barry.

## Local Industry Fails in Welfare Campaign

*Theatres and Some Exchanges Do Brodie*

The local movie industry fell down on the job.

That's the story of the part played by the moviemen in the 1933 Welfare Federation drive for \$6,000,000.

The city-wide campaign is still on, because returns are behind the total set, but that is no excuse for the showing made by local exchanges and theatres.

Some theatremen turned in sums ranging from 25c up, while others lost cards, paid no attention to phone calls and letters.

Some exchanges did nicely, but others failed to give the drive much attention. One exchange refused to solicit employees.

The failure of the local industry to help is something that the business ought to be ashamed of. For a business that has always been proud to do its part, the movie world certainly did a brodie this time.

## LETTERS TO THE EDITOR

### Praises FD Showing

Dear Sir:

The screening given by First Division of "Broken Dreams" and "Rainbow Over Broadway" at the Carman Sunday night should prove an object lesson to all exhibitors, affiliated and independent. It proves what excellent screen entertainment can be furnished by the independent producers.

Every exhibitor should consider it his duty to encourage the state right distributors, so that they may continue to keep up the standard of those two excellent contributions. Coming from a competitor, I am sure you must realize the sincerity of this letter.

Yours truly,  
OSCAR NEUFELD.

### General Theatre Approval

Chancery Court, Wilmington, approved the petition of Senator Daniel O. Hastings, receiver for General Theatres Equipment, Inc., for authority to settle differences between the latter corporation and Fox Theatres Corporation. There was no opposition to Senator Hastings' petition to agree to the proposed settlement.

Senator Hastings held that settlement of the controversy would be highly advantageous to both corporations and abolish issues necessary for a reorganization of the corporation.

## Sleep Assured for Quality Exhibitors

Premium using exhibitors to sleep well at night have learned during the past few months that they can best promote peaceful slumber by dealing with Charlie Goodwin and Dave Barrist, Quality Premium Distributors. While the NRA has been a boon for most industries, increasing employment and wages, it has also created many uncertainties, among which are the deliveries and mis-outs in the deliveries of certain scheduled shipments to theatres because of the adoption of Codes. So many disappointments and missed shipments have been reported by exhibitors during the past six or eight weeks that Quality Premium Distributors point with pride to the fact that their record of deliveries on regular shipments is virtually 100%, the statement says.

Quality's record, according to Charlie Goodwin, is due to the large volume of business, their close business relations with the largest potteries in America whose output for premium use they control exclusively and to the fact that the goods are stored in Philadelphia and deliverable at an hour's notice. Quality numbers on its books today practically every important premium using exhibitor in the territory.



## Passing of Dintenfass Removes Real Veteran

**Philadelphia Old Timer Was True  
Pioneer in Business**

Mark M. Dintenfass, one of the pioneers of the motion picture industry, who died last week at his home in Grantwood, New Jersey, was a real Philadelphia veteran.

Funeral services were held November 26, at 1 P. M., at Riverside Memorial Chapel, N. Y. C.

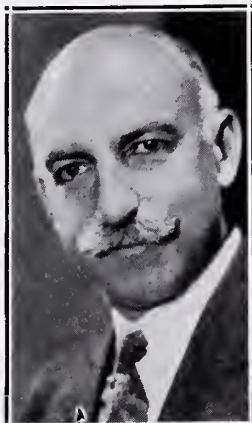
Dintenfass entered the motion picture industry prior to 1907 with the purchase of the Fairyland Theatres, Market Street. In January, 1908 he passed the test of the Department of Safety as a licensed projectionist and he was always quite proud in later years of his operator's certificate.

Same year he came to New York and became interested in the Cameraphone Company but, due to the existing Patents Company's action, the life of the Cameraphone Company was a short one.

In 1909 he formed the Champion Film Company with studios in Fort Lee, which proved very successful. Other independent companies sprang up and joined with Dintenfass in the organization of the Motion Picture Distributing and Sales Company. Universal Film Mfg. Co., was shortly organized, Dintenfass being one of its sponsors, as well as Universal Exchange, Inc., of which he was managing director, secretary and treasurer until 1916.

In 1918 he produced "My Four Years in Germany," founded on the book by Ambassador James W. Gerard. The picture was a big financial success. In 1919 he ran for Governor of the State of New Jersey on a Single Tax ticket but was defeated. During 1919 he produced a series of comedies starring Jobyna Ralston for release through the newly formed United Picture Theatres of America. Shortly following his organization of National Film Laboratories, which in 1924 was merged with the Evans Laboratories into the National-Evans Laboratories with a big plant in Fort Lee. This plant was destroyed by fire on February 7th, 1925, and in 1926 the National-Evans plant was merged with the Claremont Laboratories in New York City. During the last few years and until his illness developed a year ago, Dintenfass has devoted his entire time and attention to New Jersey real estate. He was also at the time of his death a director in the Underwriters Trust Company of New York City.

(The editorial department thinks the gesture of W. Ray Johnston, president of Monogram, in sending out this complete story of the history of Mark Dintenfass and furnishing the press with a picture is a touching tribute to a friend who has passed on.)



Dintenfass

## "The Right to Romance" Is a Tale of Love



Ann Harding, Nils Asther, Robert Young, Irving Pichel and others are in the Radio show.

### Heard In

## ATLANTIC CITY

Heim Jacobs  
is Fraternal

M. B. MARKLAND COMPANY has the contract for renovation of the Apollo. . . . Deal was between the Frankland Realty and Leasing Company and the Fralinger estate. . . . George Franklin Weiland is president of the former. . . . P. Mortimer Lewis is treasurer. . . . Chain includes the Strand, Embassy, Capitol and Ventnor. . . . House will seat 1700. Entire theatre will be replaced by a new playhouse. . . . Unique feature will be the sinking of a well with a capacity of 225 gallons of water a minute. . . . Fresh air system.

**STRAND, VENTNOR, STEEL PIER, CAPITOL, EMBASSY use single column set-up on ads. . . . With an inch on top plugging some current development in movie world. . . . Is distinctive set-up. . . . And a novelty.**

COLONIAL THEATRE invited kids from grammar schools to theatre. . . . Admission was food. . . . Salvation Army got admissions. . . . Palace, double featuring, used a stage circus. . . . Returns of the Atlantic City-Ventnor High football game were broadcast

### Sharing

All musicians working steadily must lay off one week in four and give others a chance, according to a recent edict of John Weber, union president. How this will affect contracts is not known.

from the Capitol and Ventnor stages. . . . Steel Pier arranged a cakewalk.

HEIM JACOBS-EMBASSY is sponsoring a theatrical fraternity "Get together and frolic." . . . Heim is quite a leader in these things and a fine time is expected to be had by all. . . . The Altman Royal is the first to join. . . . Si Tannenbaum, Palace Theatre, thinks there are two kinds of people in the town. . . . The Waxman brothers, Si and Jack, took trips to South America. . . . Business must be good.

ALDINE, owned by the estate of the late Harry Savage, who died in October, has gone into the hands of receivers, P. Mortimer Lewis and James T. Murray being appointed to handle its affairs. . . . Milt Russell remains as manager. . . . I. B. Finn is the new manager of the Virginia. . . . Finn comes directly from the management of the Warner at Lawrence, Mass., and was formerly connected with the E. M. Loew chain of New England picture houses.

## "Lady Killer" Presents the Old James Cagney



Warners include Cagney, Mae Clarke, Margaret Lindsay and others in the cast.



# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Modernized



Here is the way the Elks Theatre, Mahanoy City, looks since it was modernized.

## Selling "Lady"

George Jones, manager, Loew's Parkway, topped all advertising and ballyhoo records in Wilmington, for "Prizefighter and the Lady."

Jones concluded from press notices, publicity and whatnot at once that Max Baer looked like another Clark Gable in the budding, and decided to let the public in on the ground floor. To do this he put out 5,000 "sports extras" at the wrestling and boxing bouts and football games; had an advertisement that looked like a real notice for a prize fight between Carnera and Baer, with no mention of the film; had 1,000 pamphlets giving the low down on the new sheik; had WDEL broadcast a "ringside" program and inserted his first quarter of a page advertisement, bearing his third personal endorsement of a picture. In order to reach the highbrows, he had a prevue three mornings before the start for the Federation of Women's Clubs.

## Charlie Perry Active in Local UA Plugging

Charlie Perry, UA exploitation man, attached to the local Aldine, has been selling UA shows with a vengeance

Here is a general outline of campaigns on some pictures:

### "Henry the Eighth"

Had one of the usual, striking fronts (see cut), with copy stressing greatness and entertainment values. Had enlargements from press books placed in lobby as well as in Stanley, Boyd and Stanton lobbies. Had enlargement of daily reviews in front of theatre. Used extra ad space, with special stories. Sent out letters to teachers, to tune of 9,000, with special parties. Had book tie-ups with special material.

Concentrated on the sex angle in his newspaper copy, which helped the show open to good business.

### "Broadway Thru Keyhole"

Plugged the Jolson-Winchell scrap in a lobby display, stressed the musical angle in copy. Had usual striking fronts and marquee lights. Had special radio tie-ups whereby local bands played song on the air. Gave two screenings for music department employees as well as for orchestra leaders. Tied up with music counters.

### "Bitter Sweet"

Distributed Bitter Sweet chocolate on streets of city during shopping hours. Had tie-ups on Sundae, and many tie-ups with variety stores. Also had displays in florists' shops, on song "I'll See You Again" in music departments, and planted song on radio hours, in addition to usual lobby, front displays.

### "The Masquerader"

This opened the UA season at the Aldine, with Perry getting off to a good start.

Congratulatory telegrams were used in the lobby in addition to the usual front, marquee signs, etc. Tie-up with Strawbridge-Clothier department store on Elissa Landi gown was prominent. Corona typewriter tie-up on Ronald Colman used. Special Sharkey etchings of Colman were planted in stores. Radio contest on whether or not Colman should make more than two pictures a year was arranged. Announcements were made by Monroe Greenthal, UA exploitation director. Special screening was arranged for the Art Alliance. Special stories were planted. 500 heralds were distributed.

## Fight Posters

For "Prizefighter and the Lady," Stanton got out some fight signs, plugging the Baer-Carnera fight. Posters looked authentic, should have attracted a lot of males to the showing.

## Wilmington Kid Shows

George Jones, manager, Parkway Theatre, Wilmington, is planning to put on special children's shows each Saturday morning, beginning December 2, that will fulfill the desires of clubwomen and for the first time will be endorsed by principals of every public and parochial school of the city.

While Jones doesn't look upon it as an experiment, it is nevertheless, as the pictures that will be shown will be types approved by the clubwomen and educators, and will be an entirely different program from the regular current screen offering.

The show will be put on at 10 o'clock each Saturday morning and will be over and the house emptied before the regular show is put on. The admission will be 10 cents for children, 25 for adults. The shows are sponsored by the Women's Club of Trinity P. E. Church, which is near the theatre and the City Federation of Women's Clubs. Superintendent Stouffer, of the Public Schools, had letters sent to every principal urging them to announce the program in their respective schools.

## Disney Art Travels

Requests from art galleries from all parts of the country for the exhibition of the original Walt Disney Mickey Mouse and Silly Symphony drawings, have made it necessary for the College Art Association, which is touring the drawings, to revise its schedule to accommodate the many requests.

This exhibition was first given to the public at the Kennedy Galleries in New York last summer and it was such an outstanding success that instead of being held for only two weeks as originally scheduled, it was continued for six weeks.

## Free Tickets

In a tie-up with the Harrisburg Telegraph, Manager Charles McLeary, Loew's Regent, Harrisburg, obtained excellent exploitation for the picture, "The Prizefighter and the Lady."

Daily for five days, pictures of scenes from famous prize fights were published on the sports page of the newspaper. First ten persons to identify the scenes by telling the names of the fighters, what fights the scenes were taken from and who the winners were received guest tickets to the theatre.

## The FINEST SERVICE on FILM ROW!



### SPECIAL RATES TO FILM PEOPLE:

Parking All Day . . . . .	25c
High Pressure Washing (ANY TYPE CAR) . . . . .	85c

TOW-CAR SERVICE — ANY PLACE — ANY TIME

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Road Service to Patrons - Mechanic Always on Duty - Never Closed



## Asking Exhibs

With every star on the Warner lot seeking the leading role for "Anthony Adverse," with every director pulling for the assignment and every writer dreaming of doing the adaptation, Warner Bros. are going to invoke the suggestions of exhibitors before finally deciding on who is to play the title role. All Warner theatre zone managers have been asked by Joseph Bernhard, general manager of Warner Theatres, to get from their men, their suggestions for the actor who would best be fitted for the starring role in "Anthony Adverse." Independent exhibitors are also being queried along the same lines. Synopsis of the book are being sent to the theatre managers.

## Hershey Helps

Welfare Federations of Lebanon and Harrisburg are reaping the benefits of a philanthropic program being presented by the Hershey Community Theatre, Hershey.

According to the plan, as announced by Manager John B. Sollenberger, the entire gross receipts of the Hershey Theatre, November 23 and December 7 and 21, will be donated to the Harrisburg Welfare Federation, and total receipts on December 1, and Thursday nights, December 14 and 28, will be donated to the chest of Lebanon Welfare Federation.

## Warner Tieup

Warner Bros., who bought the newspaper rights for "As The Earth Turns," which they are now turning into a picture, effected an arrangement with the Philadelphia "Public Ledger," to run the complete novel in a special section. Entire story, about 70,000 words in length, will appear in the "Public Ledger," February 4.

## Joe Murphy Scores

Joe Murphy scored at the Ritz, Oaklyn, N. J., when he entertained the Army football team at the theatre, the evening before the Army-Navy game. Several houses in the vicinity tried to get the team but Joe was successful. It was a great break for the house.

## Wesson for Chevalier

There is a Wesson Oil tie-up available to theatres. One house played it on "The Way to Love." Grocers give away lucky cards. Drawing for mayonnaise mixing combinations are held in the lobby. Grocer benefits, theatre benefits, Wesson benefits.

## Changing Dates

Father Time is going to take the situation in hand at Harrisburg's downtown theatres one of these days, and managers will awaken some morning to find their opening dates for new pictures are back where they were when all theatres changed programs Mondays.

Receiving reports that the picture, "The Prizefighter and the Lady," was being unusually well received throughout the country, Manager Charles McLeary, Loew's Regent, decided to start its week's run at his theatre on Thursday, November 16, instead of the following day when it had been scheduled to open.

Thursday proved such a popular opening day that Manager McLeary has decided to make Thursday his permanent opening date for all future pictures.

## Bonstein's Chair

Don Bonstein, South Philly manager, rigged up a semi-serious electric chair for a picture, loaned it later to the Ridge Avenue Theatre. Chair helped business.

Norman Lewis, uptown exhib, was so impressed, he wanted to borrow it for two houses.

## For "Sailor"

Warner's advertising and publicity department are concentrating on a sock advertising and exploitation campaign for Joe E. Brown's latest, "Son of a Sailor."

Merchandising plan now being compiled is the largest ever issued for a Joe E. Brown picture. Ad section is more than double the usual, with about fifty practical exploitation ideas designed to capitalize the star, the comedy situations and the corkin' title. Several clever novelties are available for exhibitors. Publicity section will carry the first authentic life story of Brown, illustrated with line drawings



Here is the front of the Aldine Theatre, here, showing the "Henry the Eighth" display.

Official Letter  
Service to the  
Motion Picture  
Industry

Accurate List  
of all Theatres  
and Executives

Mimeographing  
Multigraphing  
Public Stenography

Addressing - Folding  
Enclosing - Mailing

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Keystone, Race 3579

# SENTRY SERVICED SAFETY CONTROL

Many theatre owners weigh the matter of Safety as it suits them. **PLAINLY THIS IS ALL WRONG.** In Safety there is no half-way measure with the Public. The Public would not consider it safe if you decide to do without a Serviced Safety Device on your projectors. The Public would think with horror if you tried to economize by buying Safety equipment without a service, and the fact that, in your theatre, the Public has not yet inquired as to the measure of Safety that you are giving them—**THAT DOES NOT MEAN THAT THEY CAN BE DECEIVED.**

**SENTRY SAFETY CONTROL CORP.**

10th ST. and ALLEGHENY AVE.  
PHILADELPHIA, PENNA.

Sentry Safety Controls Listed as Standard by National Fire Underwriters Laboratories





## Heard In

## YORK

Rialto Opens  
Doors Here

HARRY TRAVIS, the gentleman from the south who is managing the Capitol, drew a full house for "College Coach," when he got in back of the drive for the local high school's football booster day by staging a pep meeting right in the theatre. . . . Former high school cheer leader was imported for the master of ceremonies post and the football team was entertained. . . . New theatre so long heralded is gradually taking shape. . . . Instead of rebuilding the White Rose Arena for a motion picture house J. W. Richey, local automobile dealer, is



CLEON MILLER took advantage of the vacant space at the closed Rialto, to plug "The Bowery" when it played the Strand as the York picture illustrates. . . . Marquee was used in addition to the barricade which entirely covered the front of the theatre, closing off the entrances.

remodeling the old Pullman car shops near the arena to provide a one floor theatre with a seating capacity of 1,000.

CLOSED for summer months and most of the fall, Rialto opened its doors November 25, with William Maston, for three years secretary to all the district managers who have come to York, as manager. . . . Maston was for the past several months assistant to the manager of the Strand. . . . Theatre is open from one to four in the afternoon and seven to eleven in the evening with continuous operation from 11.30 A. M. to 11 o'clock Saturdays. . . . Harold Mobley, chief usher, Capitol, is promoted to assistant manager at the Rialto. . . . The Warner Brothers' theatre gotten together with the morning paper here and are again running display advertising. . . . Miller's advance plugging on "Footlight Parade," brought its returns in the biggest business. . . . Herb Baylson was a visitor here.

## Columbia Net Up

Columbia Pictures' net profits for the quarter ended September 30, 1933 were \$241,778.63, which, after all charges, preferred dividends, and provisions for Federal income tax, is equal to approximately \$1.36 per share of common stock outstanding. This compares with \$220,027.98 or \$1.23 per share for the corresponding period last year.

Consolidated balance sheet as of September 30, 1933 shows current assets of \$6,668,942.67, against which there were total liabilities of \$2,069,196.49, leaving earned surplus of \$2,213,771.46.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
RATES GREATLY REDUCED

## Erpi Decision Reserved

Court of General Sessions, Dover, Del., heard additional argument in the case of Erpi, November 16, against the Vitaphone Corporation which was argued October 24, but postponed so as to clear up a moot point. Decision was reserved in the case which involves the question of whether the two concerns should not continue arbitration proceedings.

## Cook With Preferred

Joe Cook, formerly production manager for Columbia, has joined Preferred Pictures, Inc. Jack Bachman, president, and Joe Goldberg sales manager.

## S-W Drops Mats

Stanley-Warner houses, in some instances, drop matinees.

# Brings Exhibitors Real Live Opportunities

## FOR EXTRA PROFITS

Join up for a monthly  
commission check

## NOW

It's a guaranteed income  
"FOR LIFE" with BERLO  
paying the premiums

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## BERLO VENDING COMPANY

1518 N. Broad St., Phila.

Specializing in Candy  
Vending Equipment  
for the Theatre Trade!

NEW YORK  
SCRANTON  
ALLENTOWN  
PITTSBURGH

BALTIMORE  
WASHINGTON  
CLEVELAND  
CINCINNATI

## HORLACHER IS THE OLDEST DELIVERY SERVICE

ONLY CAPABLE, BONDED  
DRIVERS ARE USED

REGARDLESS OF RAIN OR SNOW  
DELIVERY IS PROMPT

LEADING EXHIBITORS HAVE  
BEEN CLIENTS FOR YEARS

AFTER 15 YEARS IT STANDS  
WITH UNEXCELLED RECORD

COURTESY HAS BEEN A  
DOMINANT PRINCIPLE ALWAYS

HEAVY INSURANCE COVERS ALL  
DIVISIONS OF THE BUSINESS

EVERY EFFORT IS ALWAYS MADE  
FOR GREATER EFFICIENCY

REAL SERVICE HAS BEEN  
THE REASON FOR PROGRESS

## HORLACHER DELIVERY SERVICE, Inc.

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WASHINGTON  
SCRANTON

NEW HAVEN  
BALTIMORE




## Heard In

# WILLIAMSPORT

Park Gets  
Pictures Break

REIGN OF THE RIALTO as an exclusive in Williamsport apparently has been broken. . . . Park revealed that it will not only have its regular line of excellent second runs, but a good number of first runs that Rialto previously had tied up for exclusive use. . . . Deluxe neighborhood theatre will now enter into full competition with the downtown theatres.

RIALTO is celebrating its seventh anniversary. . . . Special features are on the schedule. . . . Keystone is running mid-night shows with regularity now. . . . Bud Beck, former manager, Capitol, who is running the Keystone, also a Comerford theatre, has embarked on a wide advertising program. . . . All four theatres carry on extensive advertising programs, both in the newspaper and over the radio. . . . Four theatres can be counted on for about four columns of advertising each day. . . . High School Junior Class in effort to raise money for class activities sold tickets to Rialto and received per centage. . . . Lynn and Girton, Capitol managers are making plans now for a toy matinee to secure broken toys to be fixed and distributed by the firemen at Christmas time. . . . Last year Girton ran a similar type show at the Keystone and received a large truck load of toys. . . . Nothing more has been heard about placing vaudeville in the Capitol, although there still is some talk.



ON MY WAY TO  
NEW YORK AND  
THE PICCADILLY

.. best hotel I know!  
Near everything, just  
200 feet from Broad-  
way. Modern, hospita-  
ble, and comfortable.  
Like the Manager,  
like the rates — \$2.50  
single, \$3.50 double,  
for a room with bath!

**THE HOTEL -  
PICCADILLY**

45th St. • W. of Broadway • New York  
WILLIAM MADLUNG, Mgr.

PHILADELPHIA

NEW YORK

WASHINGTON

BALTIMORE



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**PRINTING**  
POSTERS, PROGRAMS,  
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FOR BETTER  
ADVERTISING  
METHODS  
DEAL  
WITH



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**RENTAL SERVICE**  
POSTERS, INSERTS,  
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OF ALL FILM COMPANIES

**AT YOUR SERVICE  
DAY AND NIGHT**

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# THE CHECKUP

For your convenience, this publication furnishes this guide to reviews of pictures which have appeared in "Looking Ahead at the Product," the regular review department. Before dating in your show, consult this page, find out when the review appeared and then look it up. If you have misplaced any copies of your home town journal, drop "THE CHECKUP" a line and missing copies will be sent to you. Save these pages and refer to them as needed. Key: For example, 2-Sept. means the second issue of this publication in that month. 1-Oct. would mean the first issue, and so on.

## Columbia

Lady for a Day	1-Aug.
A Man's Castle	1-Nov.
Police Car 17	2-Nov.
King of Wild Horses	2-Nov.
Above the Clouds	2-Nov.
Master of Men	1-Dec.

## First National—Warners

Bureau of Missing Persons	1-Sept.
Wild Boys of the Road	1-Oct.
The World Changes	2-Oct.
Gold Diggers	1-June
Footlight Parade	2-Oct.
Ever in My Heart	2-Oct.
Kennel Murder Case	1-Nov.
College Coach	1-Nov.
House on 56th Street	2-Nov.
Female	1-Nov.
Havana Widows	1-Nov.
From Headquarters	2-Nov.
Son of a Sailor	2-Nov.
Dark Hazard	1-Dec.
Lady Killer	1-Dec.

## Fox

Pilgrimage	1-Aug.
The Last Trail	2-Aug.
Paddy	1-Sept.
Good Companions	1-Nov.
Charlie Chan's Greatest Case	2-Sept.
Dr. Bull	2-Sept.
My Weakness	1-Oct.
Power and the Glory	2-July
Walls of Gold	2-Oct.
Worst Woman in Paris	1-Nov.
Berkeley Square	2-July
My Lips Betray	2-Nov.
This Mad Game	1-Nov.
Oleson's Big Moment	1-Nov.
Hoop-La	2-Nov.
As Husbands Go	2-Nov.
Frontier Marshal	2-Nov.
Jimmy and Sally	1-Dec.

## Metro

Penthouse	2-Sept.
Stage Mother	1-Oct.
Night Flight	1-Sept.
Bombshell	2-Oct.
The Chief	2-Oct.
Day of Reckoning	1-Nov.
Meet the Baron	2-Oct.
Dinner at Eight	2-June
The Late Christopher Bean	2-Nov.
The Prizefighter and the Lady	2-Nov.
Eskimo	2-Nov.
The Vinegar Tree	2-Nov.
Dancing Lady	1-Dec.
Sons of the Desert	1-Dec.

## Monogram

DISTRIBUTED BY FIRST DIVISION

The Avenger	2-Nov.
Sweetheart of Sigma Chi	1-Nov.
Broken Dreams	1-Nov.

## Paramount

Song of Songs	1-July
This Day and Age	2-Aug.
One Sunday Afternoon	1-Sept.
Torch Singer	2-Sept.
To the Last Man	1-Oct.
Golden Harvest	1-Oct.
Too Much Harmony	2-Sept.
I'm No Angel	2-Oct.
Tillie and Gus	2-Oct.
Way to Love	2-Oct.
Take a Chance	1-Nov.
Hell and High Water	2-Nov.
White Woman	1-Nov.
Design for Living	2-Nov.
Cradle Song	2-Nov.
Duck Soup	2-Nov.
Lone Cowboy	2-Nov.
Thundering Herd	2-Nov.
Sitting Pretty	1-Dec.
Girl Without a Room	1-Dec.

## Radio

Morning Glory	1-Aug.
Rafter Romance	1-Aug.
One Man's Journey	2-Sept.
Midshipman Jack	1-Oct.
A Chance at Heaven	2-Oct.
Ann Vickers	2-Oct.
Ace of Aces	2-Oct.
Aggie Appleby	2-Oct.
Little Women	2-Nov.
After Tonight	2-Oct.
Right to Romance	1-Dec.

## United Artists

Bitter Sweet	2-Sept.
The Bowery	2-Oct.
Broadway Thru Keyhole	1-Nov.
Emperor Jones	1-Oct.
Henry the Eighth	1-Oct.
Blood Money	1-Dec.
Roman Scandals	1-Dec.

## Universal

Love, Honor and O Baby	2-Oct.
Saturday's Millions	2-Sept.
S O S Iceberg	1-Oct.
Only Yesterday	2-Nov.
Myrt and Marge	1-Sept.
Special Investigator	2-Nov.
Invisible Man	2-Nov.
King for a Night	2-Nov.
Counsellor at Law	1-Dec.

## First Division

By Appointment Only	2-Nov.
Dance, Girl, Dance	1-Nov.
I Have Lived	1-Aug.
A Man of Sentiment	2-Nov.
Notorious But Nice	2-Nov.
Picture Brides	2-Nov.
One Year Later	2-Aug.
Tarzan the Fearless	1-Sept.
Rainbow Over Broadway	1-Dec.

## Gold Medal

Sing, Sinner, Sing	2-Aug.
The Big Bluff	2-Oct.
Important Witness	2-Aug.
Laughing at Life	2-June
Curtain at Eight	1-Dec.
You Made Me Love You	1-Dec.

## Masterpiece

Neighbor's Wives	1-Oct.
Her Forgotten Past	2-Nov.
Riot Squad	2-Aug.



# Honest Endeavor is its own reward

A great many years ago when the moving picture industry was in its swaddling clothes, there was a young decorative painter who was attracted by the possibilities of the theatre becoming the artistic spot in each drab neighborhood or small town. He closely allied himself and his endeavors to the problems of the showman and during some eighteen years learned all of the intricacies of theatre construction, working on some three hundred show houses for an assortment of owners and architects.

. . . Then came the depression. Exhibitors were broke—no cash to maintain even their precision equipment, not to mention their decorative requirements. With overhead running on and little or no income, those were dark days for the little decorator.

. . . Then the upturn arrived—Business was improving—Exhibitors had more available cash. The theatre owners who knew the type of work and the ability of the little decorator called him in. Satisfied customers, all; within a few months he had completed work on the Penn, Ridge, Palm, Benson, Brunswick, Cedar Theatres, Phila-

delphia; the Media, Media; the Parkside, Walt Whitman and Victoria, Camden—and now is busily engaged in completing the new thousand-seat Broadway Theatre, in Camden.

. . . The discouragement of the dark years fades away in rosy smiles—He knows there is a revived interest in his services—He knows that his able craftsmanship of past years is bearing fruit—He's grateful to the friends who returned to him when they were again in the market for decoration—and he realizes that satisfied customers are his greatest asset.

*The above story might be applied to nearly any of the companies whose services and equipment you find advertised in this issue. Actually it is the true story of this advertiser.*

## INTERIOR DECORATORS

<b>Theatrical Decorating</b> OUR SPECIALTY Phone Rittenhouse 7828 2315 Walnut St. Philadelphia	
---	---

**It will pay you to deal with  
competent theatre craftsmen\***

*\*Competent Theatre  
Craftsmen advertise  
their services to you  
in . . .*





# IT'S TIME TO START DANCING!

When **JOAN CRAWFORD**

*Sings Love Songs for* **Clark Gable**



Happiness comes your way! Because *the Greatest Musical Romance of all time* is here! Because hit songs, and dazzling scenes, dramatic thrills and soul-throbbing romance are here! Pack up your troubles for ninety merry minutes while M-G-M's entertainment sensation holds you spellbound!

Love Songs:

"EVERYTHING I HAVE IS YOURS"

"MY DANCING LADY" and more!

Joan  
**CRAWFORD**  
Clark **GABLE**  
in  
**DANCING LADY**  
with 300 dimpled Hollywood darlings

**COMING SOON**

Lionel Barrymore Alice Brady Mary Carlisle

IN

*"Should Ladies Behave?"*

And a Brilliant Supporting Cast

**FRANCHOT TONE**

**MAY ROBSON**

**WINNIE LIGHTNER**

**FRED ASTAIRE**

**TED HEALY** and His Stooges

**ROBERT BENCHLEY**

*And What Sights!*

*Mirrors of Venus*  
*Gorgeous Merry-Go-Round*  
*Number*  
*Beauties in Cellophane*  
*and the*  
*Electrical Ballet*

Increase your playing time . . . Everybody's gonna be happy. Remember we have extra prints to meet the demand.

Yours for happiness in the Box Office.

**BOB LYNCH**

Metro-Goldwyn-Mayer



The  
PHILADELPHIA

In this  
issue:

Record Turnout at M P T O Code Meeting



# EXHIBITOR



A Jay Emanuel Publication

VOL. 15—No. 24

PHILADELPHIA, DECEMBER 15, 1933

Price, 15 Cents

Merry Christmas

12-15-31 scanned 6-1-295





# You'll be in the money.



... with all of the 1933-34  
releases of ...

*The World's Leading Independent*

**FIRST DIVISION EXCHANGES, Inc.**

HARRY H. THOMAS, *President*

Executive Offices: 1600 Broadway, New York

1240 VINE STREET—AL BLOFSON, *Manager*

BUFFALO	ALBANY	NEW YORK	PHILADELPHIA
WASHINGTON	CLEVELAND	CINCINNATI	
DETROIT	LOUISVILLE	PITTSBURGH	BOSTON

**G**o to your local exchange and have them  
screen any of this season's earlier releases and  
satisfy yourself that you're witnessing a *Greater  
First Division Year.*

*Pictures that cost real money to make  
and that will make you real money!*

*Ask Particularly about the maddest, screwiest farce comedy in years  
with*

**SKEETS GALLAGHER**

**LOIS WILSON      WARREN HYMER**

**SALLY STARR and ARTHUR HOYT**

**AN INVINCIBLE PRODUCTION**

# IN THE MONEY

DATE IT NOW



Loretta Young in the  
most glorious love story  
since "Seventh Heaven"  
COLUMBIA'S  
"A MAN'S CASTLE"  
directed by Frank Borzage



photo by Hurrell

# the alluring

beauty of *Loretta Young* in the Columbia picture, "A Man's Castle," and the manner in which *Frank Borzage* has made the most of it is one of the things that makes the hearts of showmen glad ★

★ and that same alluring quality is what makes *National Screen Trailers* ★ made with actual scenes and actual dialogue ★ the most practical form of "coming attraction" exploitation ever devised ★

★ that's why people accept them as an intriguing, exciting part of the show ★ that's why these *samplevue* trailers are the best word-of-mouth show-sellers money can buy ★

★ that's how

Dec15'33 pg. 3

★ ★ ★ NATIONAL SCREEN SERVICE ★ ★ ★

sells the show with showmanship



# SHOW-BUSINESS HAS NEVER

**SAN FRANCISCO.** LITTLE WOMEN OPENED YESTERDAY SHATTERING ALL ATTENDANCE RECORDS OF GOLDEN GATE THEATRE. HOLDOUTS ALL DAY CROWDS CLAMORING TO GET IN BUSINESS TODAY LOOKS LIKE IT MIGHT BE EVEN BIGGER

**NEW ORLEANS.** OPENED WITH LITTLE WOMEN YESTERDAY TO GREATEST BUSINESS SINCE THE ELIMINATION OF VAUDEVILLE SECOND DAY TOPPED OPENING STOP INTEND HOLDING PICTURE SECOND WEEK BUT ALL INDICATIONS POINT TO OUR BEING FORCED TO HOLD IT THREE WEEKS WHICH WILL BE THE FIRST TIME ON RECORD THAT THE ORPHEUM HAS HELD ANY ATTRACTION FOR THIS LENGTH OF TIME VICTOR MEYER

**CINCINNATI.** LITTLE WOMEN SECOND WEEK OPENING CAPITOL HERE TODAY NEARLY A RIOT STOP AT THREE OCLOCK MORE THAN TWO HUNDRED DOLLARS AHEAD SAME TIME FRIDAY FIRST WEEK LOOKS LIKE THREE WEEKS SURE AND POSSIBLE THE FOURTH

**PITTSBURGH.** OUR THIRTY EIGHT HUNDRED SEATS WERE FILLED ALL DAY AND SIXTEEN HUNDRED WERE STANDING ALL EVENING AND THOUSANDS TURNED AWAY COMMENTS OF OUR PATRONS FAR SURPASS MY FONDST HOPES STOP LITTLE WOMEN IS TRULY A PICTURE IN WHICH THE ENTIRE MOTION PICTURE INDUSTRY MAY WELL TAKE GREAT PRIDE STOP CONGRATULATIONS AND BEST WISHES WILLIAM SCOTT MANAGER STANLEY THEATRE

**MINNEAPOLIS.** HENNEPIN ORPHEUM BROKE ALL EXISTING BOX OFFICE RECORDS THURSDAY WITH OPENING LITTLE WOMEN STOP NEVER IN ALL MY EXPERIENCE HAVE I WITNESSED SUCH A SCENE AS I SAW TODAY WHERE PEOPLE WERE LINED FOUR ABREAST FROM TWO TO CLOSING TIME AND THOUSANDS TURNED AWAY STOP

**BALTIMORE.** LITTLE WOMEN IS SMASHING ALL HOUSE RECORDS HERE INTO SPLINTERS STOP AND EVEN THAT DOES NOT DO THE PICTURE JUSTICE FOR THE CROWDS THAT ARE UNABLE TO GET IN FAR EXCEED THOSE THAT CAN STOP COMMENTS ON PICTURE BY FAR THE GREATEST I HAVE EVER HEARD IN ALL MY YEARS IN THIS BUSINESS STOP WORDS FAIL ME IN DESCRIBING IT CONGRATULATIONS S RAPPAPORT

**PORTLAND.** LITTLE WOMEN GROSS IN HISTORY OF MUSIC HOLD OUT FROM NOON UNTIL L. THIS MORNING NINE AT ELEVEN ENTIRE BLOCK ALONG BROAD ANOTHER BLOCK ON SIDE STREET

## Make this a "VELVET"

VELVET in show business is the difference between the money you get and the money you wouldn't get if you didn't go after it!

We've been talking about the money "earmarked" for "Little Women". It's the VELVET for the kind of showmanship willing to spend money to make money!...it's the VELVET for the showman smart enough to cash in when opportunity pounds on his door!

"Little Women" was made to order for the Christmas Holiday season. No other attraction could possibly have its universal appeal to people of all ages and positions in life. Throughout the Nation the success of "Little Women" has been so phenomenal and its reception so unprecedented that it has leaped beyond the confines of show business and now belongs to the whole wide world as an Ideal!

Newspapers by the hundreds have printed editorials commending it...educators have proclaimed holidays and given credit

**DETROIT.** RADIO PICTURES HAS GIVEN THEATRE OPERATORS A REAL REASON FOR THANKSGIVING STOP AFTER ESTABLISHING A NEW HIGH ATTENDANCE RECORD AT THE FOX THEATRE LITTLE WOMEN OPENED EXTENDED RUN AT THE RKO DOWNTOWN TODAY TO THE LARGEST CROWD IN HISTORY OF HOUSE STOP MOTION PICTURE CRITICS EDITORIAL WRITERS CHURCH REPRESENTATIVES EDUCATOR ORGANIZATIONS AND WOMENS CLUBS WERE UNANIMOUS IN HEAVING PRAISE ON THE PRODUCTION STOP MY SINCERE CONGRATULATIONS AND AGAIN I SAY WE ARE ALL THANKFUL FOR LITTLE WOMEN D M IDZAL

**CHICAGO.** IN LINE ELEVATED SEVEN THIS MORNING OUR FONDST REVIEWERS IS BEST MOT

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# KATHARINE HEPBURN in "LITTLE WOMEN"



# KNOWN ANYTHING LIKE IT!

WESTERN UNION

NEW HAVEN. LITTLE WOMEN OPENED YESTERDAY IN SOME OF OUR PRINCIPAL THEATRES IN NEW ENGLAND TO THE MOST OUTSTANDING BUSINESS IN THE LAST YEAR STOP AUDIENCE REACTION TO THIS PICTURE MARVELOUS STOP PATRONS ARE COMING INTO THIS PICTURE WHO HAVE NOT BEEN IN THEATRES FOR SOME TIME STOP BUSINESS CONTINUES VERY STRONG AND WE LOOK FOR RECORD GROSSES IN ALL THEATRES STOP IT IS A PRIVILEGE TO BE ABLE TO PRESENT SUCH A FINE PICTURE TO THE THEATRE GOING PUBLIC BE HOFFMAN ZONE MANAGER WARNER BROTHERS NEW ENGLAND THEATRES

MEMPHIS. LITTLE WOMEN SET NEW RECORD FOR MEMPHIS TODAY PLAYING TO SIX THOUSAND FIVE HUNDRED FIFTY THREE ADMISSIONS ON THE MATINEE ALONE STOP AN UNBROKEN LINE OF ONE BLOCK LONG MARCHED CONTINUOUSLY TO THE BOX OFFICE STOP PUBLIC AND PRESS IN MEMPHIS ACCLAIM LITTLE WOMEN THE FINEST PICTURE THE SCREEN HAS EVER OFFERED CONGRATULATIONS FOR THIS TRULY FINE PRODUCTION AND BOX OFFICE ATTRACTION ROY PIERCE ORPHEUM THEATRE

## “VELVET” Christmas!

marks to pupils for seeing it! . . . critics without exception have lavished praise heretofore unknown in motion picture history! . . . in every city and town attendance and box-office records have been buried beneath a veritable avalanche of business!

There are millions of dollars of “earmarked” money waiting for “Little Women” and those theatres so fortunate as to play it during the Christmas Holiday season will enjoy undreamed of attendance. To every theatre playing “Little Women” we urge the most extensive advertising campaign you have ever done . . . increase your newspaper space . . . go into the highways and byways with posters . . . contact your schools and civic organizations . . . utilize the wealth of material provided for you in what exhibitors say is the greatest press book ever produced. If you have advertising budgets throw them overboard and shoot the works, for this “earmarked” money that has been set aside by its owners for this show and this show alone is your VELVET.

WESTERN UNION

INDIANAPOLIS. HAPPY TO TELL YOU LITTLE WOMEN OPENED TO CAPACITY BUSINESS ALL DAY YESTERDAY WITH INDICATIONS FOR A MOST REMARKABLE ENGAGEMENT OUR STAFF THE CRITICS AND PUBLIC WILDLY IN LOVE WITH HEPBURN AND SUPPORTING COMPANY MASTERFUL DIRECTION CUKOR AND THE ENTIRE TOWN WILD ABOUT LITTLE WOMEN ACE BERRY CIRCLE THEATRE

WESTERN UNION

KANSAS CITY. LITTLE WOMEN MAINSTREET THEATRE SHOWS TO ELEVEN THOUSAND FIVE HUNDRED SEVENTY FIVE ADMISSIONS YESTERDAY STOP THIS TOPS ANYTHING THIS THEATRE HAS EVER DONE STOP HOUSE COMPLETELY SOLD OUT FORTY FIVE MINUTES AFTER DOORS OPENED

WESTERN UNION

CANTON. LITTLE WOMEN OPENED FAR BEYOND OUR EXPECTATIONS WISH TO CONGRATULATE YOU ON INCOMPARABLE PRODUCTION CAST AND PUBLICITY REACHES NEW HEIGHTS IN GROSSES G B ODLUM PALACE CANTON

WESTERN UNION

READING. PARK THEATRE OPENED UP YESTERDAY WITH LITTLE WOMEN AND SMASHED ALL TIME ATTENDANCE RECORDS STOP HOUSE GROSSED IN ONE DAY WITHIN A FEW DOLLARS OF THE RECORD FOR WEEK OF SEVEN DAYS

WESTERN UNION

TOLEDO. LITTLE WOMEN SINCE OPENING CONTINUOUS HOLD OUTS STOP NO PICTURE IN RECENT YEARS HAS HAD A WIDER BOX OFFICE APPEAL STOP HOLDING FOR AN INDEFINITE RUN STOP GIVE US MORE LITTLE WOMEN STOP CONGRATULATIONS ON THIS GREAT PRODUCTION JOHN F. KUMLER

WESTERN UNION

SEATTLE. LITTLE WOMEN NOW PLAYING SIMULTANEOUSLY MY SEATTLE BLUE MOUSE PORTLAND MUSIC BOX AND TACOMA MUSIC BOX THEATRES HAVING OPENED THANKSGIVING DAY IN THESE THREE THEATRES HAVE BEEN SHATTERED JOHN HAMRIC

WESTERN UNION

WESTERN UNION

## “LITTLE WOMEN”

By LOUISA MAY ALCOTT with JOAN BENNETT  
PAUL LUKAS . . FRANCES DEE . . JEAN PARKER  
EDNA MAY OLIVER . . Douglass Montgomery, Henry Stephenson





Now Playing  
Warner Bros.'  
**STRAND**  
on Broadway



# THE SIN OF NORA MORAN

*A Human Document as Big as Life Itself!*

with ZITA JOHANN « ALAN DINEHART « JOHN MILJAN « PAUL CAVANAGH « CLAIRE DU BREY

**MAJESTIC PICTURES CORPORATION**

A. LUCCHESI, President

1236 VINE STREET « PHILADELPHIA

*We Give You—*

"SING, SINNER, SING" and "CURTAIN AT EIGHT"

Coming — "THE DIVORCE BED" and "THE ROSARY"





# The Exhibitor

Published on the First and Fifteenth by

**Jay Emanuel Publications, Inc.**

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JAY EMANUEL  
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HERBERT M. MILLER  
Managing Editor

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Pennsylvania, Southern New Jersey and Delaware.

Advertising Rates on Application

Vol. 15, No. 24

December 15, 1933

## A Plan To Help Weak Pictures

**EXHIBITORS** who were content to pass off weak sisters and pictures in which the star element was lacking by giving out two-for-ones, premiums, etc., will now find that their opportunities have become limited under the code.

Chances to get rid of weak product fall into three classes: (1) Cutting admissions, (2) Double featuring, (3) premiums.

Regarding the first, this becomes impossible when contract provisions provide limitations. Then again, in this respect, zoning restrictions would probably apply.

Regarding the second, a number of elements enter. Contracts of several major producers prevent doubling of their product with other pictures, zoning restrictions would probably set back the double featuring house, and certain exhibitors could hardly be trusted to double feature with any sense of balance.

Regarding the third, while no contracts bar premiums, such a practice takes the exhibitor out of the picture business into other lines. Premiums are admittedly evils that must be countenanced. The code provides for a vote, but knowing exhibitors—it is safe to assume that most of them will be non-committal, allowing premiums to remain where they have made any inroads, because, according to the code, 75% must vote against them.

Reviewing the situation, then, it might be better to try another plan. Why not tolerate a condition whereby, when a weak sister comes along, the admission price be dropped for that day or days? A weak sister is not necessarily a poor picture. It is usually a film that has no name strength, but which may be strong on entertainment. Many independent pictures fall into that class.

By having a certain day or days in the week classified as Opportunity Days, or the like, exhibitors can give strong support to certain types of independent and major product. Patrons could be assured of entertainment at a price which is commensurate with the value of the product. In this way, independent faces could be built up and business bettered.

After all, if "Tugboat Annie" sells for 30 cents, a weak sister should logically be sold for five cents less.

Some might say that this falls in line with the once mentioned Kent Plan, limiting certain types of pictures

to certain types of houses, but the difference here rests in the fact that this system would be more constructive. It would give the patron a break, give the theatre a better chance for a fair box office return and would help the independents. In such manner, exhibitors could sponsor more bookings on independent pictures, sell the independent names and allow the indies to come to the point where the additional money they receive could be spent on more expensive pictures.

Dropping the admission on one change seems to have its benefits. If any exhibitors feel the same way or otherwise, drop this department a line. Any idea that keeps the people coming to the movies deserves encouragement.

## Let Them Shout

**NO ONE** can dispute the value of the new Council on Advertising, supervised by the Hays organization and directed by J. J. McCarthy, an advertising expert and a showman. That there was need for a body to check the enthusiasm of some of the lay-out men and copywriters was apparent.

Knowing the industry, however, it would not be averse to predict that the censoring body may get too puritanical in its supervision.

As far as this department is concerned, the trouble is more likely to rest in the copy rather than in the actual illustrations.

Take the rotogravure section of any large newspaper or glance at the advertisements in magazines. Turn to the ads devoted to facial creams, body beautifiers, corsets, brassieres, and the other thingamajigs that the feminine contingent wears. There are plenty of nudes, plenty of breasts and plenty of what it takes to show the benefits to be derived from each individual unit.

Of course, the text for these ads does not carry anything along sexy lines. But just the same, the human body gets plenty of exposure.

For that reason, the McCarthy-headed group should take care that the ability of the ad-writers to make copy shout is not so hemmed in that it becomes a whisper.

In the selling of pictures, shouting is necessary. Where public thinks the shouting salacious or overemphasized, it has always indicated its opinion by staying away from the box office.

This department does not countenance salacious advertising, but it feels proud of the fact that some film company ad departments rate with the highest in any line. These gentlemen should not be allowed to wither away.

## That Holiday Spirit

**EXHIBITORS** will shortly find out whether or not the government has handed them a handsome Christmas gift in the form of a code that may mean real protection for the independent. Theatremen, everywhere, hope it will turn out to be a dandy present.

Regardless, this publication takes this bit of space to wish all of its readers a happy holiday season. It hopes that the code may yet turn out to be a real gift to all the industry.





# Record Attendance Hears Rosenblatt Interpret Code for Local Industry

## Deputy Administrator Scores in Address Before M. P. T. O. Body — Turnout Tops All Meetings — Praises Trade Associations

"I don't know whether it will work or not. Nobody does. But until we see what the future brings, no one is entitled to criticize. The test will be in actual operation."

So spoke Sol A. Rosenblatt, Deputy NRA administrator in charge of the motion picture industry code, before a history-making attendance of more than 350 exhibitors, exchangemen and film at the one-day meeting sponsored by the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, at the Broadwood Hotel, December 7.

The address was the first made by Rosenblatt following the time the code became effective, at 12.01 A. M., December 7. His remarks were frank, effective and punctuated by plenty of questions from the members of the group.

Rosenblatt talked the exhibitors' language and warmed up a cold audience to the point where if a vote on acceptance of the code had been called it would undoubtedly have been unanimous. His 55-minute address was to the point, clear, concise.

Rosenblatt was at his best when he undertook to clarify and give interpretations of various points that had become problems in the minds of exhibitors.

Briefly, he indicated that:

The cancellation privilege applied to shorts as well as features; the practice whereby a company took a picture from one year's program and resold it on the next would be checked; vote of grievance boards would be announced openly; code would probably be retroactive as regards cancellations and substitutions, but not arbitration.

Financing of the code was being worked out; each exhibitor would be asked to sign a certificate of compliance, which would be in their hands shortly; trade associations were never more necessary; trade associations would come into their rightful place under the code; trade associations could submit names of those they suggest for places on the various local committees; exhibitors had the right to challenge the names of anyone on the local committees.

Each appointee was to be thoroughly investigated before being appointed; scripbooks could probably be continued for the time being. He was to get an opinion on that.

He clarified some clauses in connection with non-union labor. Within 10 days, six situations of that kind had been straightened out, he said.

Difficulties in connection with the clause barring too-early advertising of pictures by subsequent runs could be handled by local boards; explained the cancellation privilege; defined employees of a utilitarian character; gave an explanation of the "no substitute" right of the exhibitor.

Rosenblatt began his address by reviewing the constant bickerings between various divisions of the industry. Since the beginning there had always been chaos and confusion. He asserted that while producers and distributors had always worked together, exhibitors didn't realize the value of organization.

Out of an investment of two billions in the industry, production and distribution amounted

### Scores at Meeting



Sol A. Rosenblatt

Deputy NRA Administrator, who addressed the M. P. T. O. convention here recently.

to only \$95,000,000, the rest being attached to the exhibitor division.

The oil industry, he said, was the only other business that, like the movie code, attempted to include all divisions, making codifying all the more difficult. Forty-seven groups gathered to make some sort of codes in this field, he asserted, and inasmuch as one division affected by the others, it became most difficult to make up a code.

Rosenblatt said he held no brief for one side as against another, reviewed some concrete examples of the complaints included in the 14,000 pieces of correspondence.

One exhibitor wanted to buy features for \$3.50; another complained of competition from the hardware store on giveaway nights; another squawked because of basketball game competition; another wanted aid in getting film cheaper.

Rosenblatt touched on morals, showed the angles involved, said the industry should have a chance to regulate itself. If it doesn't, then it becomes up to the code authority. He mentioned as an example of how pressure was brought to bear in connection with the ques-

### Schlesinger on Board

Leonard Schlesinger is the new member of the board of managers of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware.

He succeeds William Goldman.

Schlesinger steps into the post as the representative of the S-W houses, which are members of the local organization.

tion when a petition was signed by children, 6-8 years of age, protesting against sex pictures, was received.

He touched on the right to buy, reviewed some of the legal history that had to be considered in touching all angles.

He said 85% of the complaints dealt with overbuying, 10% with clearance and zoning, 5% with miscellaneous.

He said that only men of unimpeachable reputations could be considered for local boards and asked exhibitor organizations to send in list of names which would find favor with the Code Authority.

He hit back against critics of the code who complained before they had a chance to see how things worked out. He said the right of the government to oversee all codes was implied, that no one had a right to criticize before the code functioned. He said it was elastic, that every member should do his share to help the code. Anything wrong, he maintained, could be changed, and that the code deserved a fair trial.

Self regulation was given to the industry under the code, he stated, and the burden was on the industry to prove its right to self regulation. It was the duty of exhibitors to see that good came from the code.

Inquiries would be sent to exhibitors to see how the code was working out, he indicated.

### Pizor in Charge

The session began at 11.10 A. M. with President Lewen Pizor handling the reins.

George Aarons then launched into his interpretation of the code, which appears elsewhere in this issue. His reading of the code was interrupted by questions from various exhibitors, who wanted particular portions clarified.

This proceeded until 12.30 when Charlie O'Reilly, president of the T. O. C. C., New York City exhibitor body and member of the Code Authority, M. A. Lightman, formerly president of the M. P. T. O. A., and others from New York arrived. Luncheon was served, and the meeting proceeded to a packed attendance, which included a delegation of 75 from Stanley-Warner, headed by Leonard Schlesinger. The attendance even included Harry Schwalbe. Old-timers say this was a record in itself.

Charlie O'Reilly, after being introduced by President Lewen Pizor, praised the local exhibitor leaders, said they were the only ones at the Washington conferences who weren't flanked with lawyers, intimated that if more lawyers had been left home, things might have

(See page 18)



# Self-Regulation Victory Won by the Industry After Washington Session

## 1934 Calendars Ready

The 1934 booking calendars were mailed early this week.

Once again, this publication is serving exhibitors, exchanges and all film men in the territory. In line with its policies in all such matters, there is no charge for the calendar. It is another evidence of the co-operation rendered to the trade.

If you do not receive your calendar, write to this office. In addition, if any more copies of the code (another service rendered gratis to readers) are requested, write for them.

The form of industry code as carried in this publication was admittedly the best in the trade.

## GUEST COLUMNIST

Young Fellow  
Throws Kisses

DAVE FUHRMAN AND JIM McWHINNEY were recent visitors. . . . Jack Engel and Sam Diamond seen dancing with local beauties. . . . Dorothy Burreson enjoyed the Penn-Cornell game almost as much as her escort. . . . Sam Gross' son is quite a sheik. . . . Throws kisses. . . . Why did a street lassie like "Alice in Wonderland" in legit form? . . . Salesmen on the street are buying savings banks and chiseling pennies. . . . Billy Wolf's scar is healing. . . . Florence Weiner, Para, was a recent NY visitor. . . . Fire had Quality Print, brought consolation to Joe Suskind. . . . Addie Gottschalk is at RKO as booker.

## Sold for \$40 Cash

Forty dollars, plus over half a million dollars in encumbrances, was the price at which the three Carr & Schad, Inc., theatres in Reading, and a building lot, available as a site for another city theatre in that city, were knocked down to the only bidder at sheriff's sale, December 9. J. Wilmer Fisher, attorney for Dr. and Mrs. Harry J. Schad, holders of the \$600,000 second mortgage on the properties, was the purchaser. Dr. Schad, formerly president of the Pennsylvania Motion Picture Theatre Owners' Association, and Mrs. Schad will assume obligations of \$670,883.02, including mortgage, interest and taxes. A first mortgage, covered by stock or other securities, some of it held by banks, rests on the properties. The first mortgage is \$540,000.

The Schads' claim was a second mortgage on the Astor Theatre, Penn Street house, and a first mortgage on the Strand and San Toy Theatres.

## Producers Balk on Code Until General Johnson Gives Interpretation of Executive Order—Majority Vote Rules Authority

Following an interlude in which major producers might have balked on further code progress, an interpretation by General Hugh Johnson, NRA Administrator, regarding the President's executive order accompanying the code, in the form of an additional memorandum, satisfied the producers and the Code Authority will now meet in New York December 20.

MR. AND MRS. CHARLIE O'REILLY, the president of the New York T. O. C. C., celebrate their 25th wedding anniversary January 29. . . . Honeymoon was held here at the Bellevue-Stratford. . . . Probable that there will be a party here.

LENNY SCHLESINGER had a carbuncle on his neck. . . . He had it cut off, but worked anyway. . . . Frank Buhler is preparing for a bigger and better Xmas, works hard as ever. . . . Censor Chairman Samuel Schwartz looks glum, must be busy.

ONLY IN THIS column can it be recorded that now is the time when "snuggies" come into prominence. . . . That's all that can be said at this time.

PASSING OF THE MOTHER of Auditor MacShea of RKO was mourned by friends and acquaintances.

PLYMOUTH becomes a marriage centre when Ed Skrym married Lucille Michols and Sam Anthony wed Miss Emma Clark.

The hue and cry from the Hays organization was to the effect that self-regulation, virtually assured the leaders, had been taken away by the President's executive order, accompanying the code signature. This, after a Washington weekend conference, was interpreted to mean that General Johnson will not pass in review on all cases but would merely observe the workings of the code. In addition, he can not remove or appoint any code authority members without a majority vote of the code authority.

This is looked upon as a major victory for the major producers, who, already, admittedly, have the balance of power in the set-up.

Sol A. Rosenblatt has been named second Roosevelt appointee to the code authority.

R. H. Cochrane is believed likely to be the chairman of the code authority.

Modification of the executive order is opposed by the Federation of the Motion Picture Industry, although generally the industry is ready to see how the whole thing works out before squawking.

## Code Authority's Powers Interpreted

Powers of the Code Authority as affected by the Executive Order accompanying the signing of the industry code were interpreted by General Johnson in a statement issued last week-end.

The memorandum said:

"The administrative construes numbered paragraphs 1, 2 and 3 of the Executive order of the President on the Motion Picture Industry Code as not creating any right of appeal from the determination of the Code Authority under Article II, Section 4; Article II, Section 10 (a), Article V, Division D, Part 9, and Article VI, or from the determination of the boards set up in Article VI, or in any sense creating the Administrator as a Court of Review of the action of these boards or the Code Authority in individual cases. These paragraphs refer to the right of the Administrator to inquire into the general course of conduct of the mechanism of the code.

"The Administrator will exercise his discretion under Paragraphs 2 or 3 of the conditions incorporated in the executive order in accordance with the recommendation of at least a majority of the voting members of the entire Code Authority and the successor of any person removed under the condition in said Paragraph 2 shall be appointed in the manner provided in Article II, Section 2, subdivision (f) of the code.

"The provisions of Section 5 of the executive order are interpreted to include only such writers, authors and dramatists as are not employed for stated periods by producers. All writers, authors and dramatists employed by producers for stated periods shall be included under Section 6 of the said executive order.

"It is recognized that, based on the foregoing construction of the exercise of the Administrator's authority conferred upon him in the said executive order, the signatory producers and distributors have given their consent to the code as approved.

"HUGH S. JOHNSON,  
"Administrator."

Those who took part in the conference leading up to the agreement were General Johnson, Donald S. Richberg, general counsel for the NRA, and Division Administrator Sol A. Rosenblatt, representing the NRA; Will H. Hays, H. M. Warner, Warner Brothers; Adolph Zukor and George J. Schaefer, Paramount; W. C. Michel, Fox Film Corporation; M. H. Aylesworth, Radio-Keith-Orpheum; Joseph M. Schenck and A. L. Lichtman, United Artists; Jack Cohn, Columbia; E. W. Hammons, Educational Pictures; J. Robert Rubin, Metro-Goldwyn-Mayer, and M. Schenck, Loew interests.



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and more recently in "AGGIE APPLEBY"

● to Your Family!

The best Christmas Present you can give your family is your personal health. Automobiles, radios, houses and toys last for only a few years or a few days—but on you depends the entire future of those you love. In good health only can you feel confident and they feel confidence in you.

May we suggest a yearly course in "Fitness" as your Christmas present to them.



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*Just around the corner from film row*



# Trade Leaders Boost Suggestion of American Exhibitors' Congress

## Historical Burps Okay

Historical burps are okay.

Those recorded in "Rasputin" and "Henry the Eighth" will go down into Pennsylvania film history because the censors feel that type of burp is historic.

Burps in modern films, however, are eliminated, the board probably feeling that under the state statutes they are given authority to eliminate burps. Bicarbonate of soda will do the same thing.

J. E.

## Heard In

**CROSSTOWN**  
Holiday Competish  
Big Downtown

STANLEY COMPANY showed a loss of \$2,439,104 for the year, larger than the year before. . . . Nathan Kline is running the Palace, Topton, two days a week. . . . George Sobel and Jack Frere are reported adding another house. . . . L. C. Joyce, Jr., is signing contracts for the Blackwood, Blackwood, N. J., with the Blackwood Theatre Company operating. . . . House in Catasauqua has changed hands, is closed for a few weeks, and re-opens before Xmas.

**DOWNTOWN SECTOR** will see plenty of competition during holiday weeks. . . . Boyd has "House on 56th Street" and "Little Women." . . . Stanley has "Alice in Wonderland" and "Dancing Lady." . . . Aldine has "Roman Scandals." . . . Earle has "Son of a Sailor," "Blood Money," with stage shows of merit, according to Artie Cohn. . . . While Fox has "Mr. Skitch" as well as the new Lillian Harvey show. . . . It will be quite a struggle. . . . That there will be plenty of midnite shows New Year's is also certain.

FOX THEATRE is seeking to cut its orchestra down again to the 17 limit. . . . S-W is reported to have effected a settlement with the union on the musical problem. . . . Edict of John Weber, national president, that one week's work in four be given to the unemployed musicians resulted in a break for the good musicians who got a lot of dance work booked in for the holiday spell.

## Growing

There has been an increase of 30% in the number of independent exhibitors paying dues to the M. P. T. O., according to a statement recently issued by George P. Aarons, secretary. During the past three years the organization has grown tremendously and now stands in the strongest position in its history, he says.

## Think Time Ripe for Formation—Rosenblatt, O'Reilly Thought Favorable Toward Organization — Evidence National—All Opinions Voluntary

That the motion picture industry is ready to give its wholehearted support to the American Exhibitors' Congress, as outlined in an editorial in a recent issue of this publication has been evidenced by the widespread reaction and interest from organizations and individuals in all parts of the country.

JOSEPH BERNHARD, Warner chief, hopped out to Pittsburgh to inspect the Warner holdings there. . . . I. J. Hoffman accompanied him. . . . Eric Knight was impressario in charge of the Art Alliance special showing Sunday night. . . . A special variety of odd films was shown.

**LOCUST THEATRE** turned commercial when "These 30 Years," Ford ad feature, was unveiled. . . . Admission was by Ford dealer invitation. . . . It was the first time the house ever played to steady business in a long while.

STATE, HARRISBURG, and State, Allentown, have closed. . . . J. F. Deren rented the Philkino for five days, showed a Polish picture "My Uncle from America." . . . Capital Film distributes out of New York. . . . Nonamaker is renting agent for the house.

**SHOWING WHAT** a tough nut it is, even General Hugh Johnson couldn't fill the Mastbaum at his recent free address. . . . Even with union co-operation there were plenty of empty seats.

**NINETEEN YEARS AGO.** . . . Delegation of Exhibitors' League of Pennsylvania, of which P. Cropper, business manager, acted as chairman, called upon U. S. Senator Boies Penrose at the Commercial Trust Building and asked his aid in having the Pennsylvania Censorship law repealed. . . . He promised his aid in that and also promised to help to have modified the theatre building law and changing tax levies in the film industry. . . . State Senator Joseph H. Thompson, who made arrangements for the interview, was outspoken for repeal. . . . Morris Spiers, Philly, said financial hardships were suffered due to the censorship fees. . . . V. R. Carrick, Interstate Film Company, had statistics to show fees of censors would amount to about \$30,000 each year. . . . He deplored the charging of \$2.50 for duplicates. . . . He said he had paid \$2,627 to that date and an additional \$600 as a Federal tax and he believed the public would be the censors.

## Operators Give \$400

Local operators' union set a new high when it contributed more than \$400 to the Welfare Federation drive.

Contribution topped everything on Vine Street, and should bring applause to the operators, who came through when needed. Lou Krouse, Horace Johns and Willie Friedman are to be thanked as well as all the others.

## Mastbaum Memorial

Seventh anniversary mass for Jules E. Mastbaum, was celebrated at the Lady Chapel of St. Patrick's Cathedral, New York City, December 7.

The trade press, film leaders and organization representatives immediately gave plenty of attention to the suggestions for a national exhibitor unit based on the same system as which the American Congress was built. Leading trade papers, *The Motion Picture Daily*, *Motion Picture Herald*, *The Morning Telegraph*, *The Hollywood Reporter*, among others, gave the idea much attention.

Individuals, including among the number Charlie O'Reilly, president of the T. O. C. C., New York City exhibitor unit, and member of the Code Authority, and Sol A. Rosenblatt, Deputy Administrator in charge of the motion picture code, indicated, unofficially, that the idea had plenty of weight behind it, and was one that should be considered by every exhibitor in the country.

Reaction to the editorial was all spontaneous, no efforts having been made by this publication toward securing any definite support, except as the idea, itself, merited. The proposals, again, were not actuated by any desire to belittle the efforts of the present exhibitor units but rather to weld the present setup into a more compact and more important national body.

This publication would be pleased to secure reactions from others in the industry. It asks that those who favor or oppose the idea indicate their opinions in letters to the publisher. With the proper backing, the American Exhibitors' Congress can become a reality, a boon to all exhibitors of the country.

## Cella Heads Musicians

Romeo Cella is the new head of Local No. 77, American Federation of Musicians. He succeeds Adolph Hirschberg, president of the Central Labor Union, as musicians' leader for the new season.

Cella has been very active in music circles and has been very prominent in the union for many years.

## Delaware Meeting Dec. 20

**Independent Motion Picture Theatre Owners of Delaware and the Eastern Shore of Maryland** will meet either at Salisbury, Md., or Federalsburg, Md., December 20, to act upon the theatre code, according to A. J. DeFiore. He has received notice from Roger Christopher, Federalsburg, as to the date of the meeting having been changed from December 10 to 20.



# Warner Management Praised at Annual Wilmington Meeting of Stockholders

**Expect Profit for Quarter—No Opposition Arises During 1933 Session—Brothers Dropped Salaries in Six-Week Period**

Warner Brothers Pictures, Inc., stockholders meeting in Wilmington, December 11, was a quiet session. Not only were the three Warners, Harry M., Jack L. and Albert, given a clean bill of health for their management, but there was a promise of a \$100,000 profit for the first quarter as compared with a loss of over a million for the corresponding quarter of last year.

Significant feature of the meeting was the statement made by John P. Laffey, Wilmington, former counsel for the duPont Company, that he had found the charges of irregularities and mismanagement laid to the Warners "groundless."

"My reason for accepting the directorship," said Laffey, "was to find out as much as I could, if there were any grounds for these charges. I found none. The directors have considered nothing except on its merits and I have seen no disposition on their part to gouge or take unfair advantage of the stockholders. I believe the company is well managed and that the stockholders' interests are being conserved as much as in any company during these troublesome times."

"Since the last meeting of the stockholders the stock of the company itself has increased 500 per cent in value and the pictures it has exhibited have been well received. The possibility of Warner Bros. coming back is just as good as the possibilities of any other company recovering. The company is now making wonderful progress."

Upon the conclusion of Laffey's statement, Hugh F. Gallagher, stockholder, made a motion to offer a vote of thanks to Laffey for his service.

About the only possibility of a "blemish" on the "rainbow" like atmosphere of the meeting was blotted out quickly. Stephen L. Lersher, of Philadelphia, one of the largest holders of preferred stock, offered a motion that an itemized list of the salaries of the officers and directors be disclosed. Guggenheimer pointed out that Samuel Carlisle, the comptroller was present and could furnish this information, but that he did not think such data should be made public, citing that it was dangerous to give competitors a chance to get valuable men away from them. He said there was no danger of losing the three Warners, however, and there was no fear therefore of revealing their salaries.

Carlisle then announced that six weeks subsequent to March 4, during the bank holiday, the three Warners waived all salary rights. In addition he said the three brothers are receiving \$5,000 per week collectively, whereas their contract allows them \$10,000 per week. Carlisle then stated that for the first quarter, ending November 25, it appeared from information in hand, a profit of not less than \$100,000 would be realized after amortization and various charges are made. Last year, he said, the loss for this period was \$1,766,000.

Six directors constituting a majority of the board of directors were re-elected, receiving 86,939 votes. Only holders of preferred stock were allowed to vote. Only three directors,

## Plenty of Potato Salad at Xmas Fetes

**Jim Clark Promises New Highs for Trade**

"There will be plenty of potato salad at the Horlacher party this year."

So spoke James Clark, brilliant young guiding executive of the Horlacher Delivery Company, as he depicted the scenes that will ensue at the annual Horlacher party to be held December 22 at the Vine Street offices.

When told that the Warner party would be on at the same time, Clark said: "We have the potato salad market cornered. They will have to get it at our terms."

Myer Adleman, New Jersey Messenger Service, refused to comment, but said that he thought he knew a place in Jersey where potato salad was available.

The Myer Adleman-New Jersey Messenger Service annual party will also be held as one of the major Vine Street affairs. Myer Adleman promises a gay time and gifts for all.

Meanwhile, the rest of the street was getting ready for their parties. National Kline's annual will be on as usual as will the usual minor festivities.

## Earle Party Success

First annual party of Earle employees was a big success, with the entire staff and Joe Feldman, managing director, having a grand time.

Aside from the dinner and dance there was plenty of entertainment.

The affair, which will be duplicated each year, was a success all the way.

Judge Laffey, Mr. Guggenheimer and Morris Wolf, were present. Those re-elected were Harry M. Warner, president; Albert Warner, vice-president and treasurer; Jack L. Warner, vice-president; Abel Cary Thomas, secretary and general counsel; Waddill Catchings and Harry A. Rudkin.

Unlike last year's stormy session, this meeting was held in the offices of the Corporation Trust Company and not in the Savoy Theatre. Therefore, there was little of the attendance like that of last year which caused so much heckling.

Board of directors will meet in New York December 19 to reorganize.

## Midnite Warning

With New Year's falling on Monday this year, a lot of theatres will probably have midnite shows.

Be certain that written permission is received from the branch manager. Verbal assent is of no value. In order to prevent further trouble, GET IT IN WRITING.

## LETTERS TO THE EDITOR

**Good-bye, Mr. Wilson!**

Gentlemen:

Quite some time ago I wrote you suggesting that we preferred that you make no mention of the Rialto Theatre in "THE EXHIBITOR"; and as this was a reasonable request, I took it for granted that you would comply with the same.

However, the enclosed was cut from your issue of December 1st. I must now respectfully insist that no mention, either favorably or otherwise, appear in future issues.

I trust that no further action on our part will be necessary.

Yours very truly,

WM. P. WILSON,  
President and General Manager,  
Rialto Theatre, Williamsport.

(Ed. Note: The enclosed consisted of the following:

REIGN OF THE RIALTO as an exclusive in Williamsport apparently has been broken. . . . Park revealed that it will not only have its regular line of excellent second runs, but a good number of first runs that Rialto previously had tied up for exclusive use. . . . Deluxe neighborhood house will now enter into full competition with the downtown theatres.

The letter from Mr. Wilson was the second since July, at which time he said he preferred that no mention of the Rialto be made in various issues. Why Mr. Wilson takes this attitude is a deep, dark secret, as yet unexplained, even though we have tried to ascertain the reason in a gentlemanly manner. However, all of this and the above is put into the record so that the trade can know why the Rialto Theatre or Mr. Wilson fails to get any attention in these columns in the future. The Wilson episode is the only one in the history of this publication. Mr. Wilson now occupies a niche by himself as THE MAN WHO DOESN'T WANT HIS NAME OR THEATRE MENTIONED.)

## Praises Congress

Gentlemen:

Your suggestion of an American Exhibitors' Congress to neutralize all the thoughts, purposes and ambitions of all of the exhibitors' organizations in one major body is an excellent one.

This should be encouraged by every exhibitor.

Start it now, don't delay, it is the most important movement in our industry.

If I can be of any service to you in this most excellent undertaking please call upon me.

Sincerely,  
OSCAR NEUFELD.

## New M. P. T. O. A. Setup

Walter Vincent, Wilmer and Vincent circuit, succeeds Jay Emanuel as treasurer of the M. P. T. O. A. while Fred Meyer, Wisconsin, succeeds M. O'Toole as secretary of the national body, following an election which took place recently.



# THE MOTION PICTURE CODE

**An attempt is made to re-write the code in a language the exhibitor can understand. Save this article and include in it your copy of the code published last issue**

By GEORGE P. AARONS

*The following analysis of the motion picture code as signed by the President on the twenty-seventh of November, 1933, and which is effective as of December 7th, is not an analysis in the true sense of the word, but rather a re-writing of the code in a language which should be understandable by the exhibitor without the necessity of consulting his legal advisor.*

*The numbered paragraphs in the analysis do not correspond strictly with the numbered paragraphs of the code. In many instances, the wording has been entirely changed, but the meaning and intent remain.*

*Each exhibitor must operate his theatre in accordance with the provisions of the code, insofar as the code now is a part of the law of the land. Any exhibitor not subscribing to the code, however, loses all the benefits which would come to him otherwise.*

*If, after reading this so-called analysis, any question that might arise in the mind of the exhibitor, a more detailed interpretation will be given him by addressing George P. Aarons, Counsel for the Motion Picture Theatre Owners Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., 301 North 13th St., Philadelphia, Pa.*

The Code Authority shall have the right to appoint, remove and fix the compensation of all persons whom it may employ to assist it in any capacity whatsoever in administering the Code.

The expenses of the Code Authority shall be fairly allocated among the three divisions of the industry and assessed against the respective members thereof, who accept the benefits of the activities of the Code Authority or otherwise assent to this Code in such manner as shall be determined by the Code Authority.

Any person who shall fail to promptly pay any assessment or levy made pursuant to an order of the Code Authority as an expense in administering this Code, shall not be entitled to file any complaint under the Code.

## EMPLOYEES OTHER THAN ACTORS:

1. No person under 16 years of age to be employed, subject to state laws which provide a higher minimum age.

2. Limit 40 hours a week, except employes in a managerial, executive or advisory capacity receiving now \$35 or more, or to employes of a general utilitarian character or to emergencies.

3. Ticket sellers, door men, ushers, cleaners, matrons, watchmen, attendants, porters, office help to receive not less than a 20% increase over wages paid them as of August 1, 1933, in cities with a population of less than 15,000. No employee in this class to receive wages in excess of 25c an hour.

4. In cities of more than 15,000 and less than 500,000, not less than 30c an hour. Over 500,000 not less than 35c, except ushers in cities over 15,000 not less than 25c an hour.

5. Employes associated with organizations of or performing duties as bill posters, carpenters, electricians, engineers, firemen, operators, oilers, painters, theatrical stage employes, theatrical wardrobe attendants, all skilled mechanics and artists, who are directly and regularly employed by exhibitors shall receive not less than a minimum wage and maximum number of hours which were fixed as of August 23, 1933, as the prevailing scale and hours of labor by organizations affiliated with the American Federation of Labor, with respect to particular class of theatres, and in a particular location.

Where there was no rate scale set by the A. F. L. as of August 23, 1933, any dispute that should arise as to what is the scale, shall be decided as follows:

1. If the question arises with an organization affiliated with the A. F. L., then a representative of the affiliated organization, with a representative of the exhibitors shall decide on a scale. If they cannot agree, they shall appoint a third person to sit with them, and where there is no agreement as

to the third person, the Administrator shall appoint the third person.

2. If the question arises with an unorganized employee or one not affiliated with the A. F. L., and if in that community there exists an affiliated organization one representative of the unorganized employes and a representative by the organization affiliated with the A. F. L., with a representative of the exhibitors. In case of disagreement, they shall appoint a person, to finally determine the issue to sit with such representatives; if they cannot decide on such a person, then such person will be appointed by the Administrator.

In all other cases a representative of the unorganized employee and a representative of the exhibitor and the same process is followed as in preceding paragraph. Pending the settlement of the dispute, the wages paid and hours shall continue until dispute is settled. There must be no strike in the meantime. Duties of employes as of August 23, 1933, must not be increased so as to decrease the number of employees, except by mutual consent. All employes not covered by the code, shall be paid not less than 40c an hour. Musicians shall be governed by prevailing labor agreements, understandings or practices. All of this may be modified by the Administrator after notice in accordance with the code.

## UNFAIR TRADE PRACTICES:

### No Intimidation

1. Distributors shall not coerce, threaten or intimidate any exhibitor by threats to build or to acquire a theatre in competition to enter into a contract or to pay higher film rentals, but they may build or acquire motion picture theatres if it is done in good faith.

### Interfering with Buying

2. Distributor's employes cannot use their position to interfere with buying of pictures by an exhibitor in competition with a theatre in which such employee has a direct or indirect interest, provided, however, that such employee shall not be deemed to have an interest in any theatre affiliated with such distributor.

### Substitutions

3. The distributor cannot substitute any star or stars, director, author, book or play for the one in the contract, wherein the star or stars, director, well-known author, book or play is designated. No picture can be substituted for one in the contract which is designated "No Substitute."

4. Distributor shall not be prohibited from changing the title of a picture contracted or make changes, alterations and adaptations of any story, book or play upon which it is based, and from substituting for such story, book or play, another story, book or play, or from changing the director, cast or any member thereof, except as prohibited by preceding paragraph. If, however, there is a substitution which is permitted, reasonable notice must be given of such substitution by announcement of not less than a quarter page in a National Trade Publication before the release date.

### Non-Theatricals

5. No distributor can sell a non-theatrical account where the local Grievance Board decides it to be unfair to an established motion picture theatre. This is not to apply to army camps, ships of the U. S. Navy, ships carrying passengers to foreign or domestic ports or educational, religious institutions, prisons, hospitals, orphanages, etc.

### Tying In Shorts

6. A distributor cannot compel an exhibitor to hook in with his feature contract a greater number of shorts (except news reels) in proportion to the total number of shorts required by him, than the proportion of features being negotiated with that distributor bears to the total number of features required by such exhibitor.

### Checking Information

7. No distributor shall knowingly permit any information secured by checking to be divulged, except as may be necessary to be used in arbitration proceedings, litigation or for the government or Code Authority report.

### Transferring Assets

8. Distributor cannot transfer its assets for the purpose of avoiding delivery of pictures.

### Adjusting Rentals

9. Where the exhibitor contracts for a group of pictures with the average rental per picture stated in the contract, and he fully performs the contract, then the distributor must make a fair adjustment of the rentals, if all of the pictures in the contract are not delivered by the distributor.

10. Any dispute touching such adjustment to be determined by the local Grievance Board.

### Designated Days

11. On non-percentage contracts, distributor cannot require designated days in a week, unless it is specifically provided for in the contract.

12. Where the exhibitor has a percentage contract with designated days and he wants to be relieved from playing picture on such designated days only because the subject and character of the picture is not suitable for the exhibitor's theatre on such day, claim must be determined by the Local Grievance Board provided exhibitor makes such claim within 3 days after notice of availability and the Board must determine the matter upon 48 hours' notice if the distributor so desires. If the claim of the exhibitor be sustained, the distributor shall have the right to designate another picture under contract, for that day, under the same terms as the one to which objections are made. As to the objected picture, it must be played at a later date, on another day of the week. The decision of the Board shall not apply to any other theatre in the same or other locality, and where the change of the picture as to the day effects the subsequent runs, subsequent runs may be changed by the distributor.

### Withholding Delivery

13. Distributor cannot refuse to deliver because of exhibitor's default on a short subject contract or vice versa: provided the exhibitor has agreed to arbitrate all controversies arising under all existing Optional Standard License Agreements.

### Selling Specials

14. If the exhibitor has a contract covering more than 50% of the total number of pictures announced for release by a distributor and the distributor shall release any pictures in addition to the number announced, distributor shall first offer to the exhibitor such additional pictures provided that the exhibitor has performed his then existing contract, and is not in default.

15. Where two exhibitors have each agreed to purchase 50% of the product announced to be released and in case of any additional pictures released, the distributor may use his discretion as to which one of the exhibitors he shall offer additional pictures.



**EXHIBITORS:****Selective Buying**

An exhibitor who has a contract which permits him to select less than 85% of the pictures contracted for and to reject the remainder, he must give written notice of the rejection of each picture within 21 days after its date of availability in the territory. Failure to do so shall be deemed a selection.

**Over Buying**

No exhibitor shall contract for more pictures than required with the intent or effect of depriving a competitor from using such excess number. An exhibitor may contract for a reasonable number in case of his requirements in order to reasonably protect himself against failure of distributor to release all pictures contracted for.

**Evading Admissions**

No exhibitor shall lower admission prices publicly advertised by giving rebates in the form of lotteries, prizes, reduced scrip books, coupons throw away tickets or by two for one admission, or by any other methods which directly or indirectly lowers or tends to lower such advertised admission price, and which is unfair to competing exhibitors or which deceive the public. An exhibitor must maintain the minimum admission price specified in contract. The exhibitor has the right to lower or increase his admission price except as prohibited by the contract. If the Local Grievance Board, after notice and hearing, decides that an exhibitor has violated the provisions of the code in respect to rebates, etc., the local board may order the exhibitor to discontinue operating his theatre, and it shall have power to instruct the distributor to refuse delivery of pictures to the exhibitor.

**Premiums**

The giving of premiums in the form of gifts or other things of value will be prohibited, where 75% of the actively and continuously operated affiliated theatres, and in addition, where 75% of the unaffiliated exhibitors have both declared in writing that premiums shall be prohibited. For the purpose of such declaration, each exhibitor is entitled to one vote for each theatre actively and continuously operated by such exhibitor. This applies to both affiliated and unaffiliated theatres. If the giving of premiums is ruled out in any zone, such ruling does not become effective until 90 days thereafter.

**Transferring Theatre**

An exhibitor cannot transfer his theatre to avoid contracts, and any controversy involving a transfer is to be decided by the Local Grievance Board.

**Prior Advertising**

The subsequent run cannot advertise a picture by any means prior to or during its exhibition by the prior run. This also is subject to determination by the Local Grievance Board. An exhibitor has the right, however, to advertise generally all of the pictures as a group, but cannot refer to any one picture at any time prior to its completion by the first or immediately prior run.

**Interfering with Negotiations**

It has been declared an unfair trade practice for one knowingly and intentionally, directly or indirectly, to interfere with pending negotiations between an exhibitor operating a theatre which will pertain to and affect the possession or occupancy of such theatre.

**Permission to Exhibit**

No picture may be exhibited at any time without the expressed written permission from the distributor.

**DISTRIBUTOR-EXHIBITORS:****Standard License Agreement**

The Optional Standard License Agreement of 1933 becomes a licensed contract unless by mutual agreement a different form is used, or where any provision of the Optional Standard Contract is inconsistent with the provisions of the code in which case the code shall prevail.

**Arbitration**

Arbitration shall be in accordance with such Optional Agreement except where it conflicts with the code in all cases where parties agree to arbitration.

**No Gratuities**

Neither the exhibitor nor distributor shall do anything, induce or cause to induce the breaking of an exhibition contract nor shall either one of them give any gratuity or make and offer a gratuity, nor to secure an advantage that cannot otherwise be secured.

**Disclosing Receipts**

Neither the exhibitor nor distributor shall give publication to box office receipts except when necessary for stockholders, credit and governmental agencies, and to similar bodies. A violation of this by agents not authorized will not effect the distributor or exhibitor.

**Cancellations**

Where the contract is for all the pictures offered, at one time, and the exhibitor is not in default, and the average rental is \$250, or less, the exhibitor has privilege of excluding not more than 10% of the total number upon the following conditions:

1. The exhibitor must give written notice of each picture to be excluded within 14 days after the general release date in his zone. 2. The exhibitor may exclude without payment one picture of each group of ten contracted for provided he has paid for the other nine of such group.

If the exhibitor does not exercise this privilege, he may pay for each picture he is entitled to exclude, and such payment will be credited against such tenth or succeeding tenth picture, which he would otherwise be privileged to exclude. If the only or last group offered consists of less than ten pictures and more than five, the exhibitor has the right to exclude one under the above terms, provided he has paid for all pictures but one of such group. In all cases where the exhibitor is in default on his contract or refuses to comply with any arbitration award, he loses his right to cancel.

**Cancellations on Percentage**

If the contract is a percentage contract, in order to arrive at the average license fee, the following methods are used:

1. The average of license fee of all pictures over a year prior as played by exhibitor on percentage from such distributor.

2. Where the exhibitor did not play percentage pictures of such distributor, then you take average of all percentage pictures played by the exhibitor during the said year prior to the present percentage contract.

If the contract is percentage, in order to arrive at a sum to be paid by the exhibitor where he does not exercise right of cancellation, use the following:

1. Average gross receipts of all of the distributor's pictures at the exhibitor's theatre for a period of 90 days preceding notice of exclusion and apply to such average, the percentage terms specified.

2. And if no pictures were played by the exhibitor of the distributor during the said 90-day period, then average the total gross receipts of the exhibitor for a period of 30 operating days, preceding notice of exclusion, and apply to such average the percentage.

In computing number of pictures which may be excluded or cancelled, a fraction of more than one-half shall be regarded as one.

**CLEARANCE AND ZONING BOARDS:**

1. Jurisdiction shall be for determining reasonable protection schedules.

Chairman selected by majority vote of the Board. Any vacancy should be filled from the class of members in which the vacancy occurs. Board to be appointed by the Code Authority and shall consist of two representatives of distributors, one of whom is to be a national distributor with theatre affiliations and one without, and two repre-

sentatives of first run theatres, one of whom an affiliated exhibitor and one of whom an unaffiliated exhibitor. Two representatives of subsequent run unaffiliated theatres, and one person appointed by the Administrator without direct or indirect affiliation with the industry, who may have one vote in case of deadlock. ZONING BOARD prior to January 1, 1934, and prior to January 1st, of each year thereafter, shall publish its schedules of clearances for the next ensuing season, such schedules may be changed after hearing by the Board.

The Board must consider the following factors:

1. A protection which determines rental value of pictures. 2. Exhibition of the same picture in the same competitive area advertised too short an interval after prior run, depreciates rental value of picture, such depreciation of rental values of pictures tend to reduce the number of pictures, and among other things tend to reduce employment. 3. Unreasonable protection affects the value of pictures for subsequent runs. 4. Unreasonable protection lessens the potential box office receipts to subsequent runs. 5. Unreasonable protection as to time and area lessens the revenue to both distributor and subsequent runs. Decision of the Board must be by a majority vote and be in writing and where it is deadlocked, be submitted to the Code Authority.

After the schedule has been announced by the Board, anyone aggrieved shall not later than 30 days after the publication of the schedule file a written protest with the Board. The Board then arranges for a hearing and the decision of the Board must be made within 15 days from the filing of the protest or within 3 days after the hearing which ever date is sooner. There is an appeal provided to the Code Authority from the decision of the Board and must be made in writing not later than 5 days after the decision. All persons interested in the decision shall have the right to appear before the Code Authority. The Board may not hear any questions excepting those pertaining strictly to clearance and zoning matters which means protection.

**GRIEVANCE BOARDS:**

Each complaint must be in writing to Grievance Board and made immediately after complaining act committed, or where such act is threatened. The Board may make an award, dismiss the complaint, grant such relief as the Board may determine. No power to award damages. Hearing of complaints of any exhibitor that a competing exhibitor has committed any of the following acts: Overbuying, operating policy of unnecessary and too frequent changes, exclusive contracts without just cause, the commission of any similar act with the intent and effect of depriving without just cause a sufficient number of pictures to competitor. All complaints and grievances not specifically designated to be heard or passed on in the first instance by the Code Authority or by arbitration or by the Zoning Board, are to be heard by the Grievance Board, but the Grievance Board may certify that such complaint shall be determined by the Code Authority. Distributors have the right to give exclusive contracts to their own theatres. Set up of the Grievance Board appointed by Code Authority, consists of two representatives of distributors, one of whom is a National Distributor with theatre affiliations, and one without, two exhibitor representatives, one of whom to be affiliated and one unaffiliated, and one person not directly or indirectly affiliated with the industry, who may vote only in cases of deadlock. Chairman selected by majority of Board. Right to appeal to and to appear before Code Authority.

No exhibitor or distributor is entitled to file any complaint under any part of the code, unless such exhibitor or distributor shall have signed the code in its entirety within 45 days after it has been signed by the President. Neither the Zoning nor Grievance Boards shall have in its membership more than one representative of any exhibitor or distributor. Where there is arbitration provided other than in the Optional Standard License Agreement, there shall be an Arbitration Board of 4 members. Each of the groups concerned in such matter shall appoint 2 of such members.



# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Monogram Offers Some Holiday Tieups

Monogram offers exhibitors four ideal pictures for showing during the holidays, "The Sweetheart of Sigma Chi," "Broken Dreams," "Black Beauty" and "Oliver Twist."

### National Tie-ups

Monogram has arranged extensive national tie-ups on each of these four pictures. In the case of "Oliver Twist" a number of nationally known products have been tied up with the picture. There is a special photoplay edition of the book available, published by Grosset & Dunlap; H. O. Oatmeal Company made up special window cards of scenes from the picture for use in displays carrying cartons of their breakfast cereals; Kaynee Company of Cleveland, O., made up a special Oliver Twist suit for boys and has tie-up material available for displays; the Viking Manufacturing Company of Boston, Mass., has prepared an Oliver Twist puzzle which, when complete, shows one of the scenes from the picture. The picture has been extensively publicized by the Dickens Fellowship, which has societies all over the United States and Canada.

### Book Tie-up

On "Black Beauty" Monogram has effected a book tie-up with Grosset & Dunlap. There are twenty-five other publishers of the novel, including many of the best known publishing houses in the country. There is an Esther Ralston fashion tie-up as well as a "Black Beauty" puzzle picture, tie-up with the S. P. C. A., and a complete assortment of accessories for a big campaign. Material for a similar campaign is available on "Broken Dreams" and "The Sweetheart of Sigma Chi." In the case of "Broken Dreams" there is a song tie-up with Sam Fox Publishing Co., from a song of the same name. A number of national tie-ups have been effected for "The Sweetheart of Sigma Chi."

### Cavanaugh Clicks

Raymond Cavanaugh has completed an advertising manual on "Puss in Boots," Amity release. John M. Crinnion, Amity head, declares it to be full of "showman's meat."

## Walt Whitman-WIP Tieup

Uncle Wip and Walt Whitman Theatre have a tie-up whereby five scholarships, valued at \$1250, are being given to children who make good at Saturday auditions. Scholarships are for local dancing schools. Auditions continue for several weeks.

Sam Varbalow arranged the affair.

## "Roman Scandals" Tieup

A national advertising tie-up, directly aimed to aid exhibitors with newspaper ads in 39 principal cities throughout the nation during the engagement of Samuel Goldwyn's "Roman Scandals," was arranged by Lynn Farnol, Goldwyn representative and the Lux Toilet Soap organization.

In connection with this tie-up Lux Toilet Soap organization has prepared 500 and 1000-line newspaper ads, prominently displaying pictures of the Goldwyn girls and Ruth Etting and in a separate panel on the bottom mentioning: "See Eddie Cantor in Samuel Goldwyn's production 'Roman Scandals' with Ruth Etting, Gloria Stuart, David Manners, Edward Arnold, Veree Teasdale. Now Showing Locally."

These ads will be inserted in leading newspapers to coincide exactly with local first run showings on the production.

George Jones, manager, Loew's Parkway, is giving free admission to any child who presents a discarded toy at the door for poor kiddies of Wilmington.

## Ballyhoo for Sale

Artie Cohn, at the Earle Theatre, has some exploitation and lobby material for sale cheap. The list includes 20x60's on "Havana Widows," "Love, Honor and Oh Baby," "Tillie and Gus," "Brief Moment," "Aggie Appleby, Maker of Men."

See Cohn at the Earle.

## Mickey Mouse Prizes Ready for Managers

One of the most aggressive short subject window display tie-ups ever effected has just been consummated with the co-operation of the Mickey Mouse licensees, United Artists Corporation and 40 leading department stores located throughout the country.

Campaign, known as the Mickey Mouse Store-Wide Promotional Program, is making full capital of the approaching Christmas holiday by having the Walt Disney character, Mickey Mouse, become the predominating theme in each store's holiday display.

### Big Dough

In order to fully create a better competitive spirit for outstanding window displays on the Mickey Mouse subjects, nine cash prizes will be awarded display managers of the various department stores for the finest window display during the Christmas holidays. First prize will be \$100, second \$50 and five prizes of \$10 each for the next best. Further tying up the stunt with local theatres, an additional prize of \$10 will be offered any of the above winners if their display contains a theatre announcement, that is one mentioning the playing of a Mickey Mouse subject at any of their local theatres.

In addition to the above awards, the United Artists Corporation, distributors of the Mickey Mouse subjects, will give a prize of \$25 to the display manager whose store window contains the best theatre announcement display.

### Co-operating

Among the 40 leading department stores participating in the contest are: P. Wiest's Sons, York; Strawbridge & Clothier, Philadelphia; Kaufman's, Reading; H. Leh & Co., Allentown; M. E. Blatt Co., Atlantic City.

## Selling "From Headquarters"

Irving Finn, manager, Virginia, Atlantic City, pulled a campaign on "From Headquarters." He got 1500 Macfadden publications of "True Detective Mysteries" at no cost, and with flier attached advertised the picture. Had two girls on a teletype machine, typing a story on the picture. Also co-operated with police department on lobby display.

# SENTRY SERVICED SAFETY CONTROL

Many theatre owners weigh the matter of Safety as it suits them. **PLAINLY THIS IS ALL WRONG.** In Safety there is no half-way measure with the Public. The Public would not consider it safe if you decide to do without a Serviced Safety Device on your projectors. The Public would think with horror if you tried to economize by buying Safety equipment without a service, and the fact that, in your theatre, the Public has not yet inquired as to the measure of Safety that you are giving them—**THAT DOES NOT MEAN THAT THEY CAN BE DECEIVED.**

**SENTRY SAFETY CONTROL CORP.** 10th ST. and ALLEGHENY AVE.  
PHILADELPHIA, PENNA.

*Sentry Safety Controls Listed as Standard by National Fire Underwriters Laboratories*





## Heads New Setup



Trem Carr

head of production for Monogram, has definitely abandoned unit production and hereafter will bring all studio activity directly under his supervision and that of his staff, headed by Lou Ostrow, Monogram executive producer. Under the new set-up Carr will employ a staff of writers to work up treatments on stories far in advance of production. In this way he hopes to turn out scripts that have the same careful handling as is possible in the larger studios. Under this new method, it will also be possible to lay production plans and arrange for casts sufficiently far in advance of production to ensure better all-around box office value.

## Hershey Theatre Scores with Big Charity Offer

Hershey Theatre, Hershey, is receiving the greatest amount of free publicity over the longest period of time in all Harrisburg, Lebanon and Lancaster newspapers that any theatre up-state is ever known to have been fortunate enough to obtain in so many different newspapers. It resulted from a philanthropic program announced by Manager John B. Sollenberger as early as five weeks ago.

Plan, by which the entire gross receipts of the Hershey Theatre were to be donated to the Welfare Federations of Harrisburg, Lebanon and Lancaster, on certain dates, was responsible for a series of stories, appearing almost daily, since November 15, in every newspaper of the three cities. Appearing in the news columns as regular news events, the stories have been played up conspicuously with large, black-type heads.

Each city, according to the plan, was allotted the entire box office receipts, with nothing taken out for operation expenses or salaries, on three designated nights over the five-week period.

Theatre parties were formed under the direction of the Welfare organizations, and service organizations and police departments were enlisted in campaigns to fill the theatre. Some service clubs furnished automobile transportation to and from the theatre.

ON MY WAY TO  
NEW YORK AND  
THE PICCADILLY

... best hotel I know!  
Near everything, just  
200 feet from Broad-  
way. Modern, hospita-  
ble, and comfortable.  
Like the Manager,  
like the rates — \$2.50  
single, \$3.50 double,  
for a room with bath!

THE HOTEL -  
**PICCADILLY**  
45th St. • W. of Broadway • New York  
WILLIAM MADLUNG, Mgr.

AMITY  
PICTURES NOW  
READY FOR RELEASE

JOE E. BROWN  
"BOOM BOOM"  
GEORGE JESSEL  
"LUCKY BOY"  
DR. HUGO RIESENFELD  
and his great orchestra in "FAUST" AN OPERATIC GEM

H. L. TAYLOR

PREFERRED PICTURES, INC.  
1316 Vine St. - Philadelphia



### Warner Dress Tieup

A tie-up proving beneficial to exhibitors is that arranged by Warner Bros.' advertising and publicity department, under S. Charles Einfield, with a large dress manufacturer. Manufacturer, having been given permission to reproduce for sales purposes the dresses worn by the Warner-First National stars in all Warner pictures, has tied-up with over 300 of the largest department stores in the United States and Canada, to plug these dresses, by using photos of the stars in the department store ads, together with the name of the picture and the theatre in which the picture is currently playing. In addition the stores are giving the exhibitors prominent window displays, using lots of stills from the production with a 22x28 window card advertising the attraction at the theatre.

### "Invisible Man" at Shore

Manager Wesp, Stanley, Atlantic City, used a man dressed in a black coat, with black hood with white eye covering and mouth and sent him over to Atlantic Avenue where he paraded the street. Police had to clear crowds.

### Potatoes for Admission

Each armed with four potatoes, 6100 children of Harrisburg and vicinity stood in line for several hours Thanksgiving morning to gain entrance to Harrisburg's four downtown theatres, State, Colonial, Victoria and Loew's Regent.

Occasion was the eighth annual Thanksgiving Day treat, sponsored by the Kiwanis Club, Harrisburg, for children. Arrangements had been made with the theatre managers for special showings of their regular programs at 8.30 A. M., Thanksgiving Day. Managements agreed to admit children to their theatres for four potatoes apiece.

### Record to Fore

Once again the local "Record" jumped out when it gave the Sunday movie page a break over the drama sector. Harry Goldberg, S-W publicity chief here, sold the "Record" the idea. The "Record" has always been one of the first to recognize the importance of films as circulation builders and this new step is in line with the paper's constructive policy.

The "Bulletin," however, goes along with its record of never having given a direct publicity and picture break on the amusement page in 40 years unshattered. Sheet, however, gives page 1, 2 or 3 to movie stars getting divorced, married, shot, etc.

### Tin Cans

Roxy, Northampton, has tin can matinees, gives the proceeds to welfare organizations. In addition, house gives passes each week to welfare group to give to unemployed and poor. Nice gesture.

### New Disney Records

A group of the best known Silly Symphony and Mickey Mouse songs have been recorded by the RCA Victor Company and are being brought out in a special children's album of "Picture Records" which have actual pictures of the famous Walt Disney characters under the transparent surfaces of the discs.

### Majestic Has a Couple of Hits



Gold Medal distributes "Curtain at Eight" and "The Sin of Nora Moran," two Majestic features available for this territory.

# SOLID!

Financial strength that guarantees the performance of all promises made.

# DEPENDABLE!

As to deliveries because of the size and strength of the factories behind us.

# PROVED!

By years of honorable business dealings and fair trade ethics.

# REPUTATION!

That assures you of the elimination of all worry from beginning to the end of every deal.

# CO-OPERATION!

By successful showmen and trained sales executives in putting over your premium plan.

# QUALITY

PREMIUM DISTRIBUTORS, Inc.

FOR

# PREMIUM PROFITS

1305 VINE ST. PHILA.



(Continued from page 8)

been speeded up a bit, and asked that all co-operate in building up such an organization and work for the betterment of the industry. His talk was brief but to the point.

Following his address, President Pizor introduced David Barrist, chairman of the board, and representative of the organization on the code hearings, who introduced Sol A. Rosenblatt, who had made a special trip from Washington to address the gathering.

Rosenblatt stated he would require every theatre to vote on the question of premiums; after some one pointed out that exhibitors are at times lax in forwarding information. He stressed the importance of exhibitors co-operating in answering all correspondence relating to the code, which would be handled through the Code Authority.

Among those present were:

Deputy Administrator Sol A. Rosenblatt, Chas. L. O'Reilly, M. A. Lightman, Lewen Pizor, Dave Barrist, Jay Emanuel, Geo. P. Aarons, Abe Sablosky, Charles Segal, Harry Schwalbe, A. Frank, S. Frank, Simon Libres, Morris Gerson, Phil Gerson, Abe Resnick, Geo. Lessy, M. Lessy, Frederick Leopold, Louis M. Felt, Sam Blatt, Harry Rush, Columbus Stamper, J. Brown, Lew Segall, Kelso Smith, Stanley Nyquist, C. F. Kline, Ed. Jeffries, Allen Benn.

Marcus Benn, Herbert Elliott, Milton Rogasner, Simon Myers, William Keegan, Ben Fertel, Jos. Price, Meyer Zimmerman, George Sobel, J. Schiff, Ben Amsterdam, Morris Cohen, A. H. Edwards, O. J. Miller, Jos. Hebrew, J. L. Gring, Geo. H. Kline, J. H. Greenberg, Stanley Peters, Ray O'Rourke, Samuel Hyman, Geo. Resnick, Ray Schwartz, Ben Green, Stanley H. Janoski, Wm. D. Hunt, Wm. E. Butler, Jack Hexter, Clarence Hexter.

Earl Tobias, K. Katz, Geo. Naudascher, J. Beresin, David Starkman, Harry Fried, Morris Spiers, Morris Fineman, Barney Cohen, Harry Perelman, L. Perelman, J. P. Miller, M. Hirsch, Dave Milgrim, E. S. Grupp, A. G. Resnick, Max Steinhouse, John Monroe, Wm. Hissner, Harry Stiefel, Oscar Stiefel, H. Chertoff, J. Schwartz, I. Yaffe, John M. Frere, I. Marcus, Thomas E. Ayers, Benj. Schindler, David Silver.

Isadore Hirst, S. Waldman, Wm. Spiegel, Leo Posel, Wm. Dabb, John Bagley, Henry Rosinsky, Samuel Somerson, Kelso Smith, Edwin Stines, E. M. Connolly, Stanley Mack, Sydney Thompson, R. M. Houser, P. A. Magazu, Oscar L. Gray, A. J. DeFiore, Nathan Milgram, Samuel Milgram, Ralph Wilkins, J. Dick, L. Berger, Wm. Berger, M. Nemez, A. Giammi, Doc W. White, J. Shevra, M. Paret, A. B. Smith, Iz Epstein.

Arthur Smith, Dave Shapiro, M. Fineman, H. Coane, Oscar Libros, M. J. O'Toole, Herb Efinger, Geo. Kirkpatrick, Norman Lewis, A. Ryner, P. M. Lewis, P. Hoffman, Elliott Goldman, M. Sterner, M. Egnal, H. J. Lewis, Morris Handle, J. Seldomridge, Thos. Lazarick, S. Varbalow, S. Kanter, C. H. Goodwin, J. Higgins, L. Nevello, H. Hirsch, C. Stiefel, D. O. Atkinson, A. J. Fischer, Jr.

Leonard S. Schlesinger, Louis Davidoff, Wm. C. Herchenrider, J. Ellis Shipman, Harry Goldberg, Louis Brager, D. S. Fuhrman, Sol Hankin, William Haynes, Paul Costello, Earle Bailey, Lyle Trenchard, Elmer Pickard, J. Ghiglione, W. J. Reilly, G. Jeffrey, Louis Fordan.

Jacob Minsky, Robert Lehr, Elmer Hollander, S. Barutio, John A. Dewey, Benjamin Loeb, J. L. Stallman, Robert Kessler, Martin Goldenberg, J. J. Bielman, David Seaman, A. S. Goldsmith, R. S. Loving, Robert Niesenson, James Howard, Joseph Minsky, Roland Haynes, D. W. Ross.

Ray O'Connell, Walter Haas, J. M. Graver, J. A. King, Jr., E. O. Stutenroth, Harry May, Richard Kirsch, Stanley Benford, Jack Levy, Ben Stern, Neil Welty, B. Lewis, Joseph B. Riley, Martin B. Anninsman, Edgar Muehleman.

R. Lee Kline, Albert Blumberg, Charles Cox, Harry Bowman, M. Levin, R. H. Meyer, J. Bergin, Maurice Gable, A. Bloch, Milton Field, Bernard Blumberg, Samuel Crayder, Karl W. Schaeffer, A. Werner, I. Wiernik, Hadden Mathews, Larry Graver, Irving Blumberg, J. L. Sieher, George Fox, Richard Parks, Alfred Plough, Frank J. Jordan, Howard Armstrong, Albert Cohen.

### QUESTIONS ASKED ROSENBLATT AND HIS ANSWERS

**QUESTION:** Will the code be retroactive? First as to contracts signed for the current season, and second, retroactive as to contracts signed several years ago that still have one year to run?

**ANSWER:** It depends on what feature of the contract you are looking at. For instance, if it is a question of arbitration, I would say no. On the other hand, if it involves matters of cancellation, substitutions, matters of that type which are dealt with under the code, it would be my opinion that the code would not be retroactive.

**QUESTION:** As to the amount and method of collection assessments—has that been determined?

**ANSWER:** That has not been determined upon and will not be determined upon without full authorization on the part of the Code Authority and on the part of

## Universal Has a Variety



Onslow Stevens, in "Counsellor at Law"; Slim Summerville in "Horse Play"; and Paul Lukas and Elissa Landi are Universal favorites, the latter in "By Candlelight."

the Government, and no plan will be ever put into effect without ample notice to all members of the industry who have anything to say that can be carefully recorded.

**QUESTION:** What is the method to be used in presenting the code to the exhibitors for acceptance?

**ANSWER:** The Government has prepared a form which it will send to the exhibitors and their associations through the Code Authority, a simple form which should be filed with the Administrator, and full instructions will be given on that form.

**QUESTION:** What is the practice of trade associations under the code, if any?

**ANSWER:** I believe that they were never more necessary. I believe that the trade associations can serve a useful purpose. It is not every exhibitor who may know how to present his features of his particular complaint in the light most favorable to himself and I believe that with the aid and assistance of the various associations in this industry, I believe that the position of the independent will be helped to a considerable extent by consultation through his own association.

**QUESTION:** Can this or any organization submit more information at any time and will they receive consideration?

**ANSWER:** Most certainly.

**QUESTION:** Do we have a right to challenge the appointment of any member appointed on the Zoning Committee as being not truly representative of this particular case.

**ANSWER:** You bet your boots. It is the intention of the Code Authority and the administration that before appointments are made that the people have enjoyed a reputation for honesty and integrity and have a reputable character, and I assure you that we are mak-

ing every effort to see that appointments made are good. If they prove unfaithful to their trust, they will be removed. We will see to it that the association, and especially the exhibitors are consulted with respect to those appointments made.

**QUESTION:** What is this about block booking?

**ANSWER:** Block booking is one of the methods that has been employed to stimulate business.

**QUESTION:** Can a non-union house operate with one man?

**ANSWER:** I don't see why not.

**QUESTION:** Part Five, dealing with advertising. It is the consensus of opinion that it is a nuisance and that particular clause will work a real hardship on the neighborhood theatres which have the repeat runs.

**ANSWER:** Naturally, the first run theatres will not be affected by that clause. This refers to advertising a picture in advance by means of window cards, etc. It seems to leave the matter to the discretion of the Grievance Board.

**QUESTION:** Does the Grievance Board have wide discretionary powers?

**ANSWER:** Yes.

**QUESTION:** Part Six, dealing with exclusion of pictures—elimination clauses—please interpret that.

**ANSWER:** I will explain that. The cancellation privilege and the way it works: Assume you buy thirty-six pictures. That gives you the right to eliminate without charge four, two in each ten. And the way you work it is this, I will be frank with you. That form of agreement to my mind is unsatisfactory in this situation.

(See page 22)

## Darryl Zanuck Has a Duo Coming Along



Scenes showing Ann Harding and Dickie Moore in "Gallant Lady"; Sally Blane in "Advice to the Lovelorn" and Tullio Carminati are from Darryl Zanuck-20th Century-United Artists pictures.



## Best Ten

With this the season for the best ten selections, theatres can help out by asking their patrons to make their selections and sending them into the "Evening Ledger," with Henry Murdock handling the editorial reins. Theatres could plug it and collect the selections or recommend that they be sent in.

## Advantages for Both Sides in Del. Opinion

### Anti-Trust Action Proceeds to Newer Phase

Judge John P. Nields handed down a "give and take" opinion with advantages for both sides in the suit in the United States District Court in Wilmington, of the Stanley Company of America, Duovac Radio and General Talking Pictures against the A. T. & T., Western Electric and Electrical Research Products Company.

The legal battle over production of talking motion pictures and the reproducing and the manufacturing and leasing of equipment of that business involves alleged violation of the Clayton and Sherman Anti-Trust Acts, as contended by the plaintiffs, who charge a monopolization of the business and a restraint of trade against the defendants.

Judge Nields' opinion, handed down in the course of the procedure of the trial, was upon the plaintiff's objections to the defendant's interrogatories, which are formal legal questions asking that the plaintiff submit particulars and discovery concerning allegations of monopoly and unfair practice by the defendants and to test the plaintiff's charges by learning whether the characteristic results of monopoly and unfair practices followed.

Judge Nields, interpreting Rules No. 25 and 58 of the Supreme Court made to "prevent surprise at trial and to confine contests to the real issues, treated on this phase of the case in his opinion, as follows:

"Under the above interpretation of rules, it may well be that the motion for certain particulars should have been granted. The general denial of the motion is not, therefore, to be taken as a precedent. In view of the statement of counsel for the defendants that it is immaterial whether the information sought is obtained by way of particulars or interrogatories, the order denying the motion for particulars will stand.

"It is unnecessary to deal with the interrogatories seriatim. All interrogatories filed in each of the three cases, as modified by defendants at the hearing with the exception of interrogatories respecting damages, should be answered. Objections to the latter interrogatory should be sustained."

### Heard In

# Y O R K

Joe Wheeler  
Now Here

JOE WHEELER, with the Warner organization for the past four and a half years, has been imported into the York district from Mansfield, Ohio, and is now managing the Lion Theatre, Red Lion. . . . Cleon Miller capitalized on the Mickey Mouse Village set up by a local department store, in its Christmas Toyland, to plug Mickey's latest, "Steeple Chase." . . . He urged visitors to the store to see

Mickey on the screen after seeing him in the toyland basement. . . . "For Only Yesterday," he sprung the personal endorsement scheme which worked out so well on "Lady for a Day." . . . A special herald, paid for by an advertisement on its back, was distributed prior to the opening of Mae West in "I'm No Angel." . . . George Moran, usher, Lion Theatre, who was called on in the big campaign for "Foot-light Parade," is now appearing on the local radio station two and three times a week. . . . Irving Mirsch, Majestic Theatre, Gettysburg, is plugging his current attractions at the two C. C. C. camps located on the Gettysburg battlefield.

BOB MILLER, brother of Cleon who is manager of the Capitol, wasn't at the Lion Theatre, Red Lion, long enough to learn the first names of his aides, when he was transferred back to his old post at the Capitol, Lancaster. . . . Bill Maston didn't have the Rialto Theatre open a week before he was advertising give aways.

A NEW MANAGER has assumed duties at the Rialto, which was recently re-opened. . . . A full page co-operative ad made its appearance in the morning paper when "The World Changes" played the Capitol. . . . Full page was engineered by Harry Travis, the manager there, who solicited seven ads to surround the theatre ad under an eight-column streamer on the picture.

### S-W Adding

Stanley-Warner is reported adding a couple of independent houses to its ranks.

Chain is also reported making a deal for the Grant, Jack Cohen taking it January 10.

### Joe Goldberg Dies

Joseph H. Goldberg, film veteran, died this week in New York City.

He was recently connected with Preferred, Resolute, Wafilm, and before that with Columbia.

His passing was mourned.

### FD Takes "Eat 'Em Alive"

First Division has taken distribution rights for the south and all of its exchange territory for "Eat 'Em Alive," a thrilling subject which depicts the eternal struggles between animals.

The picture is filled with one punch after another and is a succession of thrills.

It is now available.

### Wilmington Rumors

With the closing of the Arcadia Theatre, Wilmington, by Warner Brothers, persistent rumors were going the rounds.

A check-up on these rumors indicate that they may be akin to rumors of the same kind that precede the annual stockholders' meeting of Warner Brothers in Wilmington every year. It is understood the Warner lease on the Grand Opera House which would expire next Spring has already been renewed. Warners own the Aldine and the Queen, and the Garrick, Arcadia and Savoy all closed, are under leases that have plenty of time to run.

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## Heard In

**R E A D I N G**Diefenderfer  
In Again

By T. R.

LOEW'S COLONIAL, Reading, effected a tie-up with book lovers at the Central Public Library in that city by having a list of Henry the Eighth books in the library printed and distributed to all persons who took out books in the library and its half-dozen branches. In a period of two weeks. . . . Colonial cards carried an advertisement of Charles Laughton in "Private Life of Henry the VIII."

RETURN OF BEER—the five-point kind, not our old acquaintance arriving last April,

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Three-Point-Two—is making musicians in Reading and nearby glad. . . . Frank L. Diefenderfer has been elected president of the Musicians' Union here for his 13th successive year in that office. . . . George W. Snyder is treasurer and Edward A. Gicker and George A. Mack are the secretaries.

## Heard In

**WILKES-BARRE**Xmas Lull  
Now Here

By Mac

BUSINESS continues below par in most of the local houses. . . . Penn, under John Galvin, has combination of vaude and pictures. . . . Average show, running three and one-half hours, offers the best amusement bargain in town. . . . Preparations are under way for the ushering in the new year with midnight shows. . . . Penn is reserving all seats for a 12.01 performance. . . . Because of the success of the turkey give-away at Thanksgiving, coupons are being distributed at the Liberty for Christmas birds. . . . Mitchell Conery had the West Side carriers of the Wilkes-Barre Record for guests when "The Bowery" was the attraction. . . . Kingston business men have approved a plan for one-hour parking during the day and Saturday night with the exception of in the theatre zone.

FRED HERMAN invited the nuns of Wyoming Valley and vicinity to "Cradle Son." . . . Bill Roberts offered "The Texas Ramblers" as a special stage attraction at the Shawnee. . . . Whether the Plymouth house will attempt to elaborate on its picture policy as a permanent feature is not known yet. . . . Bill has been busy explaining that it was no fault of his that he was unable to accommodate the thousands who were turned away from the special football night performance.

AL COX, Capitol, invited local club women, and newspaper representatives to a pre-view of "Little Women" at Scranton. . . . John Galvin, as a member of Kiwanis, has been assigned to do the publicity for Tony Sarge's Marionettes.

**New Post for Walker**

Frank C. Walker, counsel for the M. E. Comerford organization and treasurer of the National Democratic Committee, has been appointed temporary executive director of the National Emergency Council, a new body which will co-ordinate NRA activities. It will function throughout the country. Salary is \$10,000 annually. His industry friends were happy to hear of his new post.

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## Heard In

# VINE STREET

Xmas Spirit  
Big News

PRINCE LANDOW is getting ready for U's 28th anniversary drive. . . . With "Counsellor at Law," "Myrt and Marge," "By Candlelight" ready, and "Only Yesterday" and "Invisible Man" beginning to play around, he has a nice line-up.

LOUIS POP KORSON went to Warm Springs, attended the annual Thanksgiving dinner attended by the President, came back full of enthusiasm. . . . The Masterpiece exec didn't talk business. . . . He dropped in at the Washington exchange on his way down. . . . The exchange is expecting "Marriage on Approval," "Wine, Women and Song," "What's Your Racket?" and "Dancing Man" in shortly. . . . "Secret Sinners" is now available for booking. . . . Meanwhile, Ed Boreth continues to put on weight. . . . So does Ben Harris.

THE SPIRIT OF XMAS descended on the street early. . . . The managers are all wondering what the production Santa Claus will bring forth to fill their stockings this year. . . . Warnerite Bob Mochrie wants to find a great big "Wunder Bar." . . . Universalite Landow hopes they will all be like "Only Yesterday." . . . Columbian Harry Weiner already has received his in the form of "Man's Castle." . . . Edgar Gross and Sam Gross aren't definite but hope Santa will have something. . . . Frank McNamee, at RKO, thinks he has been given his in "Little Women." . . . Bob Lynch would like another hit like Metro's "Tugboat Annie." . . . Percy Bloch and Earle Sweigert at Paramount have already been told their Xmas gift is "Alice in Wonderland." . . . Harry Bodkin got his this week in the form of "Roman Scandals." . . . Al Blofson would like another "Sigma Chi" from his First Division home office. . . . Pop Korson thinks his Xmas gift will be "Wine, Woman and Song." . . . Tony Lucchese knows his is "Sin of Nora Moran."

HERB BEILIN, at Warners, would like a new pencil. . . . He wore out his other dating in Warner shows. . . . So did Tom Noble. . . . Joe Toner, at Educational, has a Xmas present for exhibitors in the form of "Toyland," a swell Xmas short. . . . At least Johnny Bachman said so. . . . Apex Garage has a nice wash for all customers for Xmas (provided they pay a slight fee). . . . The censor board is just hoping that maybe next year the pictures won't be so tough to cut. . . . John Golder, at Hollywood, is just hoping for something good from Santa. . . . He wasn't definite. . . . RKOite Gottschalk wasn't definite either. . . . Charlie Zagrans expects to be Santa during the party era, so naturally he wouldn't expect anything. . . . Auditor McShea wants to spend Xmas home. . . . And so it goes. . . . Santa will have something for all. . . . Herb Given's New York City exchange is progressing nicely. . . . He has a nice lineup of product there. . . . RKO sponsored a trade showing of "Little Women" at Scranton last Sunday for educators and the like.

WELDEN WATERS at Paramount has a nice assortment of Xmas oil paint one sheets. . . . Also Christmas hangers. . . . Prices seem to be reasonable and the articles do lend an Xmas touch to things. . . . First Division suggests that "Oliver Twist" and "Black Beauty" be booked in as special features for kiddies during the holiday season.

AL BLOFSON, over at First Division, was setting a first run on "Rainbow Over Broadway." . . . "He Couldn't Take It," is the latest from Monogram. . . . With others in the cutting room. . . . Al has plenty of pictures ready for release and it looks as he will have lots more in the future. . . . "Tarzan" is still creating records everywhere. . . . Houses are doing a whale of a business with it. . . . "In the Money" may get a trade showing shortly.

TONY LUCCHESI, at Gold Medal, was enthusiastic over "The Sin of Nora Moran," which had its world premiere at the Warner's Strand, New York. . . . A date will be set here soon. . . . "Curtain at Eight" is beginning to play around. . . . In addition, he expects further news of the Nat Levine-Clyde Beatty serial soon. . . . Herb Given's New York office takes him aplenty to the big city.

OSCAR NEUFELD and Bill Heenan are het up over the three westerns that Peerless is distributing. . . . The Flash thrillers are in two reels. . . . Twelve all told. . . . Preferred has a nice line-up of Amity product available.

LILLIAN GIMBEL, First Division, has had an infected foot. . . . Georgia Yeager has a pain in the neck. . . . Mrs. Wesco, National Kline, is back after an illness. . . . Miss Coyle is back also. . . . She was ill for 8 weeks. . . . It is Herbert L. Taylor at Preferred, Not Frank, as this column would have you believe.

DAVE SHAPIRO, the exhibitor, is horse-conscious, thanks to the interest of Dave Barlist. . . . Dave must be figuring on giving horses as premiums, the latter Dave, that is.

JOHN M. CRINNION announces the purchase of the novelty one-reel "Out West Where the North Begins." . . . Picture, in tones and color, with music by Nathan Skilkret, and lyrics by L. Wolfe Gilbert, was suggested by the poem by Harold McCracken.

BOB LYNCH advises all accounts that "Her Sweetheart" is the title for "Christopher Bean." . . . New paper is available. . . . Exchange will send new paper where other has already been secured provided old is returned.

BILL MANSELL had swollen glands, couldn't appear at his usual duties at Warners. . . . Hal Young, National Screen Service, visited the territory, checked on conditions, travelled to Washington.

ALICE IN WONDERLAND came to town. . . . Had a busy day. . . . Thrilled Earle Sweigert and the Paramount contingent. . . . Appeared at the Stanley. . . . Made much good will for the forthcoming picture.

TEN YEARS AGO. . . . The trade was all het up over the new censor set-up whereby exhibitors were going to help out. . . . Harry Ronisky and Sam Hymen were fighting over the Rittenhouse Theatre. . . . Exhibs were ordered to pay for shows which they didn't lift, according to a Film Board vote. . . . Arcadia had a new policy. . . . John Bethell was managing the American Film Exchange. . . . Ben Tolmas was in a train wreck. . . . Salesmen were to be guests of the Film Board. . . . E. J. Smith was out of Universal. . . . Comerford was to build a new house in Green Ridge.

## Audio Xmas Subject

"The Other Christmas Tree"—a one-reel Christmas fantasy designed especially to please children, but which has a very wide appeal to theatre patrons has just been completed by Audio Productions, Inc., in collaboration with the Motion Picture Department of the American Telephone and Telegraph Company.

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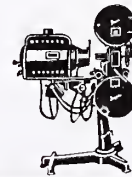
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(Continued from page 18)

You can eliminate the third picture of the first ten. You pay the price of that picture and receive credit for it on the tenth picture. Now should you not eliminate any of the first ten pictures, you can eliminate any in the first twenty without any charge whatsoever and another in the second ten. Suppose it was the fourteenth, you paid for that and received credit on the twentieth. If you have not eliminated any up to the thirty-second you can eliminate the other four without any charge.

QUESTION: Can the exhibitor eliminate the first picture if that happens to be a poor one?

ANSWER: Certainly, but he would have to pay for the first picture and receive credit on the tenth.

QUESTION: Is that retroactive?

ANSWER: If the contract was signed in the early part of the season, yes.

QUESTION: What would you do in the case of a percentage contract?

ANSWER: There is a specification in the code which is taken from that standard form of agreement worked out by the two-two and two analysis and there is a certain amount put up on that as to whatever that amount is.

QUESTION: In Part One, Section Two, dealing with wage scales, just what is meant by employees of a general utilitarian character?

ANSWER: Stage hands.

QUESTION: The question has been raised by some of the smaller exhibitors of the combination of janitor and doorman. Would he be considered general utility man?

ANSWER: General utility man does not have to remain more than forty hours. The point of that is what do you regularly employ that man as?

Doorman and fireman, also he does janitor work. I pay him fifty cents an hour. I would continue that.

QUESTION: Now, we would like a recheck on the wage scale, Mr. Administrator, to make sure that we are correct.

ANSWER: In towns of fifteen thousand up to five hundred thousand, doormen, cleaners, matrons, watchmen, attendants, and porters and office help, thirty cents per hour. In towns of five thousand, except ushers which are twenty-five cents per hour in any town over fifteen thousand, ushers in the city of Philadelphia would be twenty-five cents an hour. That is the minimum.

QUESTION: Mr. Administrator, what would be included under emergency in Section Two, Part One: Would stationary firemen be included in emergency?

MR. ROSENBLATT: Is he regularly employed?

ANSWER: Yes. This is where one man does firing and janitor service and doorman in addition. Are we limited to forty hours?

MR. ROSENBLATT: Turn the job over to this man although it necessitates his working fifty hours a week and pay him a living wage and benefit by it. I would continue it.

QUESTION: In Section Six, Mr. Administrator, dealing with skilled labor, you say that the hour and wage scales of August 23, 1933, shall prevail. We have in this territory a reduction of 12½% granted us by the I. A. T. S. E. which went into effect on Holy Week and is to continue until January 1. What would be the scale that we have to pay our operators? Would it be the reduced scale or would it be the old scale?

ANSWER: It would be the scale in force August 23.

QUESTION: The request has been made that you clarify unfair trade practices for distributors, Part Two.

ANSWER: As soon as their codes come from the Government Printing Office, we will see that everybody has a copy. That section was put in because of an interesting situation that existed in New York and some other cities where salesmen or some other persons of some degree of authority with the distributor was interested through his wife or his brother or some relation in some theatre. The result was that that theatre was the most favored theatre in that locality and his competitor was unable to do as well as the other fellow. The employee was using his position to benefit the other fellow. I recall that where it was well known that a certain man used his position to favor the theatres in which he was interested and it is the purpose to stop that practice.

QUESTION: Under Part Three dealing with substitutions, where a major substitution is made, the film company cannot compel the exhibitor to accept a substituted picture if it is marked "no substitution."

ANSWER: That is not the only case. If there is any picture described in the contract as that of the name of a star or director, well-known book or author or play, or if it is marked "no substitution" it means that the distributor cannot compel you to take any other picture. Now, if the substitution is made away from the contract so it is not in violation of the contract, or if it is made with respect to other matters, concerning the sale of the picture that is not mentioned, that for such substitution, they will have to advertise and give notice through a national trade publication. It is an attempt, first of all to stop the practice of substituting where they are not entitled to substitute and also an attempt to notify the exhibitor when they are entitled to substitute and that a substitution has been made.

QUESTION: Does this code give the exhibitor the right to mark on any picture "no substitution" on any one or all of them?

ANSWER: Certainly.

## "Disraeli" Is Back for a Return Visit



George Arliss is back in "Disraeli," from Warners, hailed as a masterpiece when first released.

## Praises "Little Women"

"Trash and filth" in motion pictures is condemned in an editorial which appeared in "The Patriot," Harrisburg daily newspaper, December 6, and "record breaking crowds" attending the film play, "Little Women," in New York, is cited as an example that the public patronizes "clean, wholesome, elevating" pictures.

QUESTION: Does this code refuse to allow you to do that?

ANSWER: Where a number of pictures are sold to you, you will find that persons in certain companies will sell you without any description at all; other companies sell by numbers. You will find yourself able to make some substitutions, but this particular thing was to stop the sort of thing that happened in the last couple of years. I am now talking about where they advertise a picture, put it on your contract, say a story from so and so, etc., and thereafter tell you to take another picture instead of that one—they can't do that. They can't compel you to take it.

QUESTION: What if they are not able to do that due to the fact that they have the picture and we need them in order to live?

ANSWER: That is the old question of bargain and sale and that is the problem that if you were a distributor you would try to get as much for your merchandise as you possibly could, and if you were an exhibitor, you would try to get it as cheaply as you could. It is well understood that the administration cannot step in and say that you must or must not sell on certain conditions.

QUESTION: Mr. Rosenblatt, everything being normal and an abnormal condition arises, can you step in?

ANSWER: I should think I have the privilege to step in and say that they must under no circumstances at all insist on a deal where you will be compelled to take a substitute.

I told you the situation with respect to block booking on the whole. When they sell you certain pictures and insist you take others, that is block booking. The situation you have given me where certain pictures are sold in order that others may be secured is the question of block booking. Here is what I mean, when you mark "no substitution" that is a matter between you and the person who you are buying from. The most we have been able to do with regard to block booking has been to write in a ten per cent elimination and that is as far as we can go on the voluntary code.

QUESTION: It would not avail you to warrant numbers no substitution because you don't know just what pictures was intended by that number.

ANSWER: The national trade publication carries the number when they are being started, etc. If you follow the papers, you will know.

QUESTION: What happens in the case such as this: Suppose we go out and buy our pictures for our next run and we order, say, 156 pictures, and they have only delivered eighty pictures at the end of the season, what happens then?

ANSWER: Under the new contract, you are entitled to the pictures made two years thereafter.

QUESTION: Suppose you are then twenty pictures short?

ANSWER: You can't make them give you the pictures if they haven't got them.

QUESTION: Under unfair trade practices, Part Four, dealing with non-theatrical situation, when does the matter come before the Grievance Board, before or after the picture is sold?

ANSWER: It makes no difference. Most of these conditions in respect to non-theatricals are pretty well known at the present time and most of the situations are pretty well defined where schools, churches and such claim rights to show these pictures.

QUESTION: Section Five, about tying in shorts, how would you interpret that?

ANSWER: No one can compel you to take more shorts or attempt to compel you to take more than the proportion bears to the entire program. They can't compel you to take more than one-third of the shorts required.

QUESTION: Does cancellation apply to short subjects, too, as well as features?

ANSWER: Yes.

QUESTION: Here is a peculiarly local situation. It is a current situation. The film company is refusing to date pictures.

ANSWER: Nothing gives them a right to do that.

QUESTION: Is that a matter for arbitration?

ANSWER: Yes.

QUESTION: What is the enforcement set up against this with the Deputy Administrator and continuing down to the last board or committee on the reception of complaints and adjustments? How are these subsidiary boards or committees named and how are the complaints actually heard and a verdict reached and announced? What regulates the time of meeting of these boards or committees? How are appeals taken and how does the taking of an appeal hold and check the execution of a verdict rendered by the board?

ANSWER: Most of that can be answered by reading the code. Some parts of the question are a matter of the administration that I can't answer here until meetings are held with the Code Authority and the whole thing is worked out. As to the question how are verdicts reached—when the party is under the court's deliberation, the result of the deliberation will be announced and I think also that the decision should be announced. A lot of these questions will be answered when the interpretation comes out.

QUESTION: Under Part Three can trade associations advise the exhibitor or member regarding the picture if the exhibitor comes to the association individually regarding the playing of a picture. Can the association advise the exhibitor not to play that particular picture or group because of the violation of the contract?

ANSWER: I believe that is covered in one of the clauses in Part Three.

QUESTION: The question arose can that association or any individual officer of that association advise the exhibitor that he can take the position of not playing that picture until it is adjudicated? Would it or would it not be a sound excuse as to come within the scope of that clause which states that there shall not be anything to induce an exhibitor to breach his contract?

ANSWER: That is a tough question, for this reason. Where the exhibitor has a question as to whether or not his contract is being performed, he has a right to arbitrate that question in the provisions of his contract. When it is done against the scope of the contract, he has the right to go before the Grievance Board. I don't see anything preventing a man to decide what course he wants to take.

QUESTION: If there is an event of overbuying, how can it be rectified?

ANSWER: The Grievance Committee has the right to take a picture and give to another.

## Pottsville Big Time

When Pottsville's new mayor, Claude Lord, gets the title January 1, the stage of the Capitol Theatre will be used. Speeches, free vaudeville, etc.



## Heard In

## UP-STATE

C. Floyd Hopkins  
In Florida

UP-STATE THEATRE MANAGERS are going philanthropic. . . . Strand, Carlisle, collected a good supply of toys for unfortunate children at Saturday matinee by admitting children in return for a toy. . . . Messrs. Lambert, Colonial; O'Rear, Victoria; McLeary, Loew's Regent, and Bierbauer, State, all Harrisburg, deserve a vote of thanks for contribution of 105 bushels of potatoes to Harrisburg children's homes. . . . Mayor John R. K. Schropp, Lebanon, gave an address of thanks at the Hershey Theatre, Hershey, for funds. . . . Lebanon High School Band gave a concert outside the Hershey Theatre on "Lebanon Night. . . . Set of false teeth, found under one of the seats at the State, Harrisburg, is believed, by Manager Charlie Bierbauer, to be convincing proof that his programs are making the customers laugh. . . . Walter Vincent, Wilmer and Vincent, was in Harrisburg recently. . . . C. Floyd Hopkins, manager, Wilmer and Vincent interests, Harrisburg, is convalescing in Florida. . . . Loew's Regent, Harrisburg, returned to Friday openings.

M. S. HERSHEY, Chocolate King, owner, among many other interests, of the new Hershey Theatre, Hershey, was congratulated on his beautiful theatre after he had seen a show the other night. . . . Said he with a smile, "Yes, I suppose it is an unique thing to be built in the middle of a corn field." . . . Construction of a new theatre at Milton has been started by the Comerford Amusement Company, Inc.

ROBERT HOUSER, manager, Strand Theatre Steelton, was host to the football squads, coaches and managers of John Harris, William Penn and Catholic High Schools, Harrisburg, Steelton High School and Middletown High School at a special afternoon showing. . . . William Penn-John Harris High School and Steelton High School alumni football squads, which met in a game for charity on the Island, Harrisburg, were guests of Manager Jack D. O'Rear, Victoria Theatre, Harrisburg, at a regular evening showing.

CHILDREN were entertained at the Temple Theatre, Berwick, Saturday morning with a "special kiddies' show" at which they were admitted for the price of 10 cents. . . . Palace, Berwick, is featuring a "Mickey Mouse Kiddies Klub" every Saturday.

## McKay In Again

William S. McKay, Jr., Harrisburg, was elected, unanimously, president of Local No. 98, International Alliance of Theatrical Stage Employees, for the eighth consecutive year at a meeting in Harrisburg, December 3. Other officers were elected as follows:

Lester Firing, vice-president; Charles J. Jones, corresponding secretary; Harry B. Wilson, financial secretary-treasurer; W. A. Davis, business agent; Harold Rudy and Harry Parsons, members of executive board; Edward Sheaffer, James Blessing and Charles Herbert, trustees; Charles Herbert, sergeant-of-arms, and William S. McKay, Jr., delegate to the biennial international convention.

## Charters

New Ritz Amusement Company, Philadelphia; own and control theatres; D. Korson, J. M. Frere and P. Sacks, all Philadelphia, incorporators.

Penna. Theatre Ticket Company of Pennsylvania, Inc., Philadelphia; buy, sell tickets and admissions for theatres; W. A. Godfrey, M. A. Godfrey and A. L. Hedes, all Philadelphia, incorporators.

## "THE SWEETHEART OF SIGMA CHI"

with MARY CARLISLE and BUSTER CRABBE

Based on the Famous College Song

Directed by EDWIN L. MARIN

W. T. LACKEY Production

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with

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ALEXANDER

KIRKLAND

HALE HAMILTON

GAVIN GORDON

DON ALVARADO

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Prize Novels by ANNA SEWELL

Directed by PHIL ROSEN  
An I. E. CHADWICK Production

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### *New Xmas Spirit*

Several exchanges are following their plan of last year whereby percentage shows cannot be dated in for the week preceding Xmas.

The practice is being condemned by exhibitors who state it is unfair.

### *Heard In*

**WILMINGTON**  
Arcadia Staff  
Goes Elsewhere

CHRISTMAS doesn't look any too cheerful to the former force of the Arcadia Theatre, Warner house, just closed. . . . Four of them were taken care of after a fashion. . . . John Parker, assistant manager, was sent to Lansdowne, Pa., where "Bill" Gallagher (manager) was sent. . . . Miss Helen Tindall, cashier, gets some relief time at the Grand Opera House. . . . Harry Fellsburg, usher, gets a job in the sign shop under Charley Albert. . . . Leonard Howard, doorkeeper, gets a relief job at the Opera House. . . . Theatre men have no complaints about the Thanksgiving business, despite the many football games about. . . . "Morty" Levine, Opera House, showing "The Bowery" second run said he did a week's business with the film in three days. . . . Berny Seamon, Queen, did well with "Lady for a Day." . . . Both Seamon and Levine are increasing newspaper space and cutting down on throwaways. . . . Maybe they've decided George Jones has the right idea about this business after all. . . . Lew Black, Aldine, had an unusual display of cactus plants in his lobby the other day through the Wilmington Florists' Club.

DESPITE THE FACT that the New Rialto is off the beaten path on Market Street, there are plenty of up-towners going down to see the Lillian Harvey pictures. . . . They've dropped vaudeville at the New Rialto. . . . DeFiore has painted and otherwise improved his box office. . . . Jimmy Olwell, handy man about the New Rialto is doing the readers. . . . "Morning News" is running all of the Warner readers under one black head line "At the Theatres" now, with separate items for other houses. . . . Theatres all getting ready for Christmas season. . . . George Jones started out well with his Saturday kiddies' matinee under the "guidance" of the petticoat brigade. . . . Said he had 600 of them for the first show. . . . Martin Levine sticks to he-man pictures for Saturday.

### *Ritchey in Europe*

Norton V. Ritchey, Ritchey Export Corporation, handling all Monogram pictures abroad, will leave shortly for an extensive trip to London and the Continent, and will be gone for several months. Ritchey will spend some time in England and then go over to Paris, where, in conjunction with the Parisian representative of Ritchey Export Corporation, Frank Bates, he will sit in on the closing of several important distribution deals covering the entire European continent.

Ritchey reports that the new office opened up by his company in Buenos Aires under the direction of Mr. H. Staunton Wallach has already shown fine results.

## **Liberties Union Plans Fight Against Censorship**

### *Pennsylvania Body Outlines Schedule for Future*

The Pennsylvania Civil Liberties Committee, affiliated with the American Civil Liberties Union, has outlined its program for the next few years to come.

It includes a subcommittee formed to abolish all forms of bureaucratic censorship of plays, motion pictures, radio, books and periodicals, leaving control to prosecution and jury trial; to defend in courts books, motion pictures, etc., when convinced that they do not in fact violate the law; and, to unit all forces in favor of uncensored freedom as a matter of public policy.

The committee includes leading minds and thinkers of the city and state.

That the sub-committee will be assisted in its censorship fight by representatives of the motion picture industry has been already indicated, with full plans to be announced later.

The American Civil Liberties Union has been prominent in similar campaigns elsewhere.

Recently, in New York, it finally obtained the co-operation of the State Censor Board and eliminations of the various companies were released.

The Pennsylvania board does not release eliminations. A copy of all eliminations goes to the Film Board's secretary, who has been instructed by the Hays organization in New York not to release any information.

### *"Roman Scandals" Trade Show*

Manager Harry Bodkin and UA staff were hosts to local exhibitors at the trade showing of "Roman Scandals," Eddie Cantor feature, at the Met, this week. Manager Edgar Wolf was in charge for the house.

About 250 exhibitors turned out on the coldest morning of the year and departed after having seen a hot box office proposition. It was the unanimous opinion that once again UA and Samuel Goldwyn had delivered a real piece of merchandise.

The Met's RCA High Fidelity sound came in for special attention. It was praised by all exhibs, making John Bethell happy.

### *Tale of a Trapper*

A professional skunk trapper who carried such an offensive odor that his 5-day jail sentence was reduced to one to get him out, walked from the jail across the street and slipped into the Keystone, York, to give Bud Beck some anxious moments.

The trapper was not in the theatre long before complaints reached Beck. After a quick search, the unwelcome visitor was requested to leave. The only trouble the odor did not leave with the man. Fortunately he visited the theatre in the early afternoon before the crowd arrived, so that by the liberal use of disinfectant the odor was practically gone when the crowds began arriving.

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**BEEN CLIENTS FOR YEARS**

**A**FTER 15 YEARS IT STANDS  
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## BETWEEN THE PARAGRAPHS

### BAD TITLES HURT BUSINESS

Once again exhibitors are complaining about the succession of poor titles. During the past few months, Metro, to name one company, has had a lot of trouble. It changed "Bombshell" to "Blonde Bombshell"; "Christopher Bean" to "Her Sweetheart," "The Vinegar Tree" to "Should Ladies Behave" before general release. "Prizefighter and the Lady," generally credited as being a swell film, scared off the women folk, with the title being changed by individual managers in some cases. Columbia's "Lady for a Day," another fine picture, suffered because the title conveyed nothing of the type of picture. Fox looked around a long while before naming "Carolina," as the successor to "House of Connelly." Monogram changed "He Couldn't Take It" to "Born Tough" and "Process Server" before reverting back to the original. Metro had three or four titles for the Dix picture before handing it the rather dismal "Day of Reckoning." These are some examples.

Provision should have been made in the industry code for a Title Naming Authority. Poor titles cost exhibitors dough. There's no denying that.

### MORE ON PRESS BOOKS

The cudgel being taken up against pressbooks brings to light, again, another definite handicap being placed on those who design them for the independent producers. There is no excuse for any major company having poor press books. But how independent producers can expect any sort of a pressbook to be turned out for \$300 or less is beyond reason. This department knows that an attractive pressbook (and that doesn't necessarily mean flashy covers) will help get dates and sell independent shows. With the improvement in independent product to a point where it compares favorably with that of majors, the budgets in the case of pressbooks should be increased. Additional dollars spent in this manner mean additional film rentals.

### PUTTING IT BLUNTLY

The AP put it bluntly when it revealed, under a Washington date line, December 9, that "under pressure of the Hays Motion Picture Organization, the NRA today modified the degree of supervision it assumed over the industry." The New York "Times" also revealed the startling fact that Will H. Hays thought the settlement of disputed points with General Johnson was "very satisfactory to the industry." Exhibitors will be interested in the last. Few of them believed that Hays is now speaking for a united producer body, let alone a united industry. Of course, it isn't the fault of the "Times," but to imagine Will Hays as spokesman for Allied is putting it a bit too strong.

### EXPECT A ROUND OF SWEET FILMS

With "Little Women" doing an astonishing business everywhere, producers can now be expected to turn out a wide variety of sweet films. The exhibitor knows what will happen. A certain few will make money, but the majority will just clutter up the release schedules. "Little Women" is a smash because of a lot of reasons. No one can point definitely to the star, the director or story. The combination clicked. Producers who are turning time backward to find out what other stories may be on high school reading lists had better take it easy.

### A NOTE FOR THE USHERS

The incidents in Princess Anne, Md.; St. Joseph, Mo.; and in San Jose, California, should serve notice to ushers who persist in over ushering that a new spirit prevails throughout. The folks who never complained when overbearing ushers tried to tell them that "there are no seats" when open spaces gaped might now be found harder to handle.

### ON DR. LOWELL

Folks who think that Dr. A. Lawrence Lowell, appointed as a member of the Code Authority to take care of the moral tone of movies, will be just a figurehead are in for a rude awakening. It is understood that the Doctor has served notice that he doesn't want the post unless his recommendations carry weight. Dr. Lowell is a foe of block booking, salacious pictures, and favors the right to buy. He is apt to prove a thorn in the side of any producers who think that a figurehead has been handed them.

### FOR INDIAN COLLECTORS

Exhibitors who are students of Indian lore will be interested in learning that James Cagney, in "Lady Killer," adds another chief to the long list mentioned in Indian history. The scene occurs when he speaks with Margaret Lindsay in her dressing room on the movie lot. As far as this department can recollect, there was never any such chief, but who is this department to object?

HOBART MANN.

## THEY LIKE THE QUICK and EASY WAY TO "SHOW SHOP"

Philadelphians like to "show shop" the quick and easy way for the particular picture or star they want to see. That means that they "show shop" in The Record's Amusement Directory, the first and only complete amusement guide in Philadelphia.

From its daily listing of 170 theatres 167,000 families daily and 225,000 on Sunday pick their shows. For only 30c a day you can tell them who's playing in what at your theatre. A longer listing costs but 15c a line more.

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offers you the most economical form of advertising available to Philadelphia theatre owners, an unequalled opportunity to place your attraction before actual amusement buyers at the very moment when they are choosing their amusement. To insert your ad just call

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CLASSIFIED DEPARTMENT  
W A L N U T 2 3 0 0



## Heard In

# TRENTON

Seider Now  
In Princeton

BUSINESS showed some improvement. . . . "Little Women" opened Thanksgiving Day at RKO Lincoln for a run. . . . Popular-priced and neighborhood houses are doing very well with second-runs. . . . Broad, RKO, is trying vaudeville, Saturday and Sunday. . . . Herman Wahn is striving hard to make a go with dramatic stock at the State. . . . Charles Murnan, former house manager, Orpheum, is now with RKO Broad. . . . Stacy Theatre donated a cup and the RKO management a plaque as prizes for the Little Theatre Tournament contested by local dramatic organizations on stage of Memorial Building. . . . Joseph Seider, New York, who operates theatres in Northern New Jersey, announces acquisition of the Garden Theatre, Princeton, to his string.

## Lansford Improvements

Messrs. Humphries & Corry have purchased two theatres in Lansford from the old Chamberlain Company stockholders, it is announced. Sale was made by the Victoria Enterprises, Inc., the corporation formed after the passing out of the old Chamberlain corporation, which went into a receivership some years ago.

John, David and Joseph Humphreys and Elias Corry, Lansford, are the new owners. Strand Theatre will be renamed the "Palace," with modern talkie apparatus and other improvements. Victoria is to be rebuilt for stage attractions.

## Allied Jersey Meets

Stacey Theatre, Trenton, will be the meeting place for the Allied Jersey deferred session, December 19.

Meeting will discuss the code and other matters. President Samuelson will preside.

## "Murder on the Campus"

Chesterfield is now producing "Murder On the Campus" from an original story entitled "The Campanile Murders," by Whitman Chambers. "The Campanile Murders" was published in book form by D. Appleton-Century Company and has also been syndicated by King Features.

"Murder On the Campus" is being produced at Universal and Charles Starrett, Shirley Grey, J. Farrell McDonald, Ruth Hall and Edward Van Sloan, have the leads.

## Heard In

# WILLIAMSPORT

Toys For the  
Kiddies

A DISCARDED TOY MATINEE at the Capitol on Monday drew hundreds of children. . . . Toys were turned over to the city firemen who repair and distribute them to the poor children at Christmas. . . . Last year Warren Girtton held a similar type show at the Keystone. . . . Response was so fine that he and Byron Linn arranged for another this year. . . . Park's change to a greater variety of pictures apparently is working out fine.

VAUDEVILLE has arrived at the Capitol and is being well received. . . . Capitol has been standing them every Saturday night and several nights in between.

## Quality's 22-K. Gold Premium Has a Twin Sister

Charlie Goodwin and Dave Barrist's Quality Premium Distributors announce the birth of a new premium to serve as a companion set to their popular 22K. Gold Princess Anne Dinner Service. While the mother is a hundred miles away the fathers are reported as doing very well and predicting for the new addition to the family a future as healthy and as prosperous as their 22K. Gold Princess Anne Dinner Set whose success has set the industry agog. Like their highly successful Gold China deal, which already has a score of imitators, the new Quality premium, the nature of which Quality at this time refuses to divulge, is an exclusive design made solely for the Barrist and Goodwin concern. Charlie Goodwin describes it as "hand cut, of exquisite pattern in genuine 22K. gold." Quality's confidence in the success of their new premium is evidenced by their initial order of 250,000 pieces. An elaborate advertising campaign is now in process of creation to give Quality's new mystery premium a fitting debut in this territory.

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## Heard In

**L** EHIGH VALLEY

Lyric, Allentown,  
Big Opening

By Jack

LYRIC, ALLENTOWN, was re-opened by United Chain. . . . Alterations and improvements made by the new operators necessitated an expenditure of approximately \$35,000. . . . "The Bowery" and four stage shows featured the gala opening with an estimated attendance of 8,500 for the day, including executives and some guests, among them being Lewis Berman, Harry Herman, Attorneys Howard A. Lehman and Edward Pollisher, Mrs. Frank Hammerman and son, all of Philadelphia. . . . Present policy is continuous run of pictures from 10 A. M. to 11 P. M. at a 40 cent top evening admission rate. . . . Management is at present in charge of M. H. Goodman, district executive. . . . Chain also has the Transit, Allentown, Norman Apter, manager; College, Bethlehem, Oscar Foreman, manager; Colonial, Bethlehem, Dick Shamus, manager, and Transit, Easton.

STATE suddenly went dark December 2. . . . In connection with "Dancing Lady," Lee Levy had five hundred portraits of Joan Crawford for lady matinee patrons and a radio on display in the Colonial lobby to be given a patron via coupon drawing. . . . Rialto, also W. and V. house, has a free checking service for Christmas shoppers and drawing trade. . . . Walter J. Hurley, manager. . . . Park, recently opened by Henry Long, has started black footed glassware. . . .

His Coplay house (also Park), M. E. Edwards, manager, had a big double feature Thanksgiving Day show, and a Sunday showing of "Lady for a Day." . . . School students sold the tickets. . . . Boyd's Strand, Paul Allendar, manager, did well with "Invisible Man." . . . "Hoopla" went over in a big way at D. A. Knorr's Embassy, also Boyd.

in New Jersey, placarded the Valley district with "See Mae West in 'I'm No Angel'—UNCENSORED." . . . Newly re-opened State Theatre, Bethlehem, managed by Ray Wolf, had a double matinee Thanksgiving Day.

**Praising National Screen**

National Screen Service has received considerable praise for its institutional advertising plugging its trailers and incidentally selling some producer's features to the public.

Ads are intelligently gotten up, are timely, and also give particular attention to certain features.

It's a nice campaign.

# HAVE YOU A JOB OPEN?

THEN YOU NEED ONE OF THESE  
EXPERIENCED MEN

**Publicity man for stage units**

Handled such shows as RIO RITA and SCANDALS. Former publicity director Allen Theatre, Cleveland. Five years' experience in press department of two major motion picture companies, including position of publicity supervisor for group of forty theatres in Florida. Put him to work—he'll prove his stuff.

**Expert on pressbooks**

A top-notch copy writer and lay-out man, ten years' experience on pressbooks, sales promotion ideas, pamphlets and general advertising campaigns. Well known as magazine and newspaper feature story writer.

**Handled foreign publicity for thirteen years**

Former City Editor of the "Register and Leader," Des Moines. Then for thirteen years director foreign publicity and advertising for one of our major companies. Handled publicity for the motion picture industry on the Liberty Loan drive and is now free lance contributor to many leading magazines. He's a sure-fire bet. Just try him.

**Exploitation Advance man**

Has been ahead of some of New York's biggest theatrical attractions, including Theatre Guild shows. Hard plugger who'll always grab off space in the newspapers regardless of what city you will send him to. Pleasing personality and well liked by motion picture critics in many cities.

The accomplishments of the above four men are listed as a guide to those employers who are in the market for GOOD men who will deliver GOOD work.

These men are no weaksters. They are experienced in their line and are qualified to deliver better than full value for the salary you will pay them.

We have purposely refrained from mentioning their names, but if you will communicate with either of the two members of the Service Committee of the A. M. P. A. listed below, they will have these men contact you at your convenience.

MARVIN KIRSCH  
FILM DAILY  
1650 Broadway  
New York City

OR

MONROE W. GREENTHAL  
UNITED ARTISTS CORP.  
729 7th Avenue  
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J. S. SUITS, Manager



# THE CHECKUP

For your convenience, this publication furnishes this guide to reviews of pictures which have appeared in "Looking Ahead at the Product," the regular review department. Before dating in your show, consult this page, find out when the review appeared and then look it up. If you have misplaced any copies of your home town journal, drop "THE CHECKUP" a line and missing copies will be sent to you. Save these pages and refer to them as needed. Key: For example, 2-Sept. means the second issue of this publication in that month. 1-Oct. would mean the first issue, and so on.

## Columbia

Lady for a Day	1-Aug.
A Man's Castle	1-Nov.
Police Car 17	2-Nov.
King of Wild Horses	2-Nov.
Above the Clouds	2-Nov.
Master of Men	1-Dec.

## First National—Warners

Bureau of Missing Persons	1-Sept.
Wild Boys of the Road	1-Oct.
The World Changes	2-Oct.
Gold Diggers	1-June
Footlight Parade	2-Oct.
Ever in My Heart	2-Oct.
Kennel Murder Case	1-Nov.
College Coach	1-Nov.
House on 56th Street	2-Nov.
Female	1-Nov.
Havana Widows	1-Nov.
From Headquarters	2-Nov.
Son of a Sailor	2-Nov.
Dark Hazard	1-Dec.
Lady Killer	1-Dec.
Convention City	2-Dec.

## Fox

Pilgrimage	1-Aug.
The Last Trail	2-Aug.
Paddy	1-Sept.
Good Companions	1-Nov.
Charlie Chan's Greatest Case	2-Sept.
Dr. Bull	2-Sept.
My Weakness	1-Oct.
Power and the Glory	2-July
Walls of Gold	2-Oct.
Worst Woman in Paris	1-Nov.
Berkeley Square	2-July
My Lips Betray	2-Nov.
This Mad Game	1-Nov.
Oleson's Big Moment	1-Nov.
Hoop-La	2-Nov.
As Husbands Go	2-Nov.
Frontier Marshal	2-Nov.
Jimmy and Sally	1-Dec.
Smoky	2-Dec.
I Was A Spy	2-Dec.

## Metro

Penthouse	2-Sept.
Stage Mother	1-Oct.
Night Flight	1-Sept.
Bombshell	2-Oct.
The Chief	2-Oct.
Day of Reckoning	1-Nov.
Meet the Baron	2-Oct.
Dinner at Eight	2-June
The Late Christopher Bean (Her Sweetheart)	2-Nov.
The Prizefighter and the Lady	2-Nov.
Eskimo	2-Nov.
Should Ladies Behave (The Vinegar Tree)	2-Nov.
Dancing Lady	1-Dec.
Sons of the Desert	1-Dec.

## Monogram

DISTRIBUTED BY FIRST DIVISION

The Avenger	2-Nov.
Sweetheart of Sigma Chi	1-Nov.
Broken Dreams	1-Nov.
He Couldn't Take It	2-Dec.

## Paramount

Song of Songs	1-July
This Day and Age	2-Aug.
One Sunday Afternoon	1-Sept.
Torch Singer	2-Sept.
To the Last Man	1-Oct.
Golden Harvest	1-Oct.
Too Much Harmony	2-Sept.
I'm No Angel	2-Oct.
Tillie and Gus	2-Oct.
Way to Love	2-Oct.
Take a Chance	1-Nov.
Hell and High Water	2-Nov.
White Woman	1-Nov.
Design for Living	2-Nov.
Cradle Song	2-Nov.
Duck Soup	2-Nov.
Lone Cowboy	2-Nov.
Thundering Herd	2-Nov.
Sitting Pretty	1-Dec.
Girl Without a Room	1-Dec.
Alice in Wonderland	2-Dec.

## Radio

Morning Glory	1-Aug.
Rafter Romance	1-Aug.
One Man's Journey	2-Sept.
Midshipman Jack	1-Oct.
A Chance at Heaven	2-Oct.
Ann Vickers	2-Oct.
Ace of Aces	2-Oct.
Aggie Appleby	2-Oct.
Little Women	2-Nov.
After Tonight (Woman Spy)	2-Oct.
Right to Romance	1-Dec.
If I Were Free	2-Dec.

## United Artists

Bitter Sweet	2-Sept.
The Bowery	2-Oct.
Broadway Thru Keyhole	1-Nov.
Emperor Jones	1-Oct.
Henry the Eighth	1-Oct.
Blood Money	1-Dec.
Roman Scandals	1-Dec.
Advice to the Lovelorn	2-Dec.
Gallant Lady	2-Dec.

## Universal

Love, Honor and O Baby	2-Oct.
Saturday's Millions	2-Sept.
S O S Iceberg	1-Oct.
Only Yesterday	2-Nov.
Myrt and Marge	1-Sept.
Special Investigator	2-Nov.
Invisible Man	2-Nov.
King for a Night	2-Nov.
Counsellor at Law	1-Dec.
Horse Play	2-Dec.

## First Division

(CHESTERFIELD)

By Appointment Only	2-Nov.
Dance, Girl, Dance	1-Nov.
I Have Lived	1-Aug.
A Man of Sentiment	2-Nov.
Rainbow Over Broadway	1-Dec.
Notorious But Nice	2-Nov.
Picture Brides	2-Nov.
One Year Later	2-Aug.
Tarzan the Fearless	1-Sept.
Eat 'Em Alive	2-Dec.
The Road to Ruin	2-Dec.

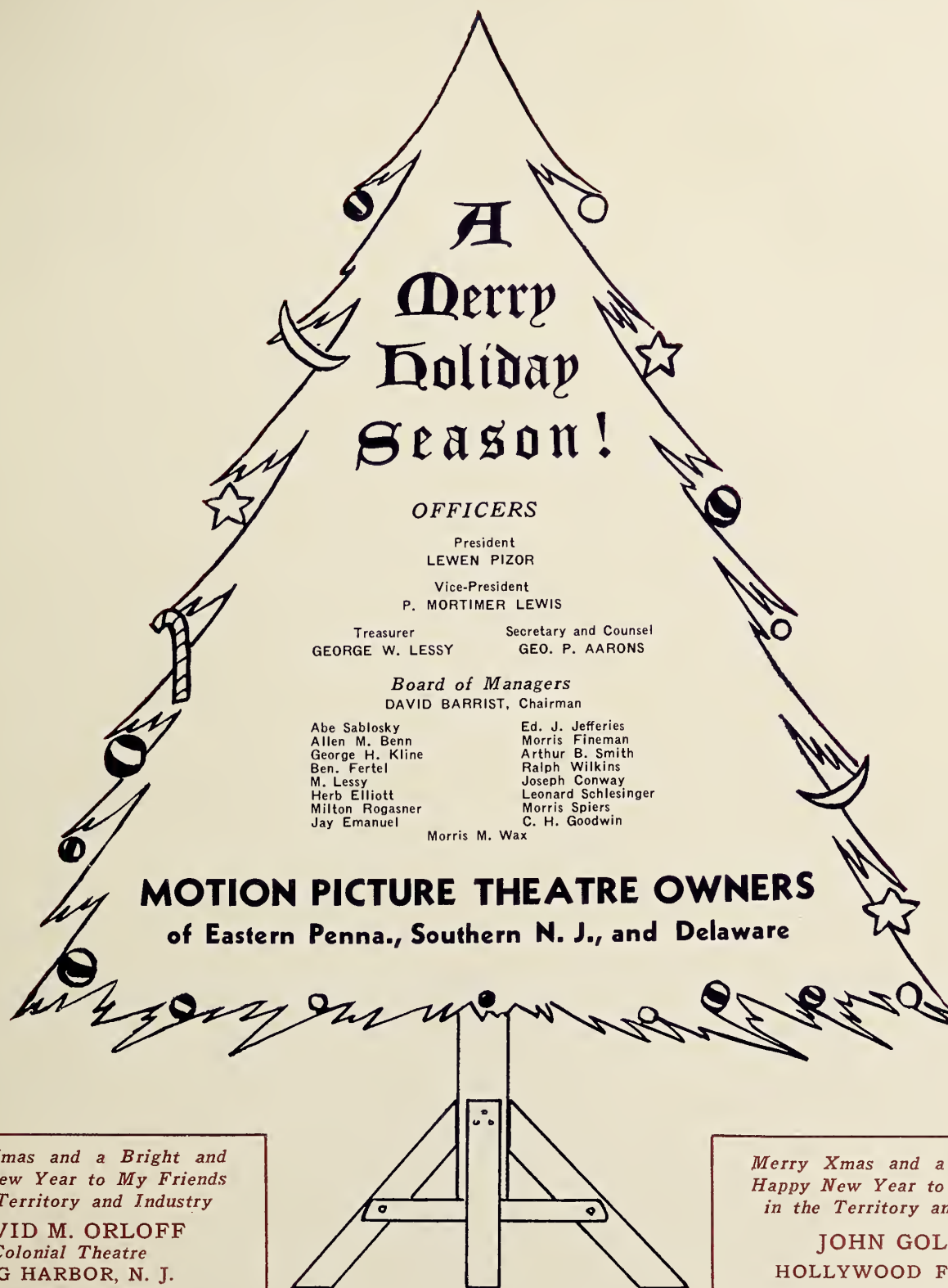
## Gold Medal

Sing, Sinner, Sing	2-Aug.
The Big Bluff	2-Oct.
Important Witness	2-Aug.
Laughing at Life	2-June
Curtain at Eight	1-Dec.
You Made Me Love You	1-Dec.

## Masterpiece

Neighbor's Wives	1-Oct.
Her Forgotten Past	2-Nov.
Riot Squad	2-Aug.





**The Members and Officers of the  
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Extend to all of their friends in the industry  
the greetings of the season.

GEO. P. AARONS, Secretary : 301 North 13th Street, Philadelphia

A  
Merry  
Xmas!

A  
Happy  
New  
Year



## ***Mr. Exhibitor or Manager***

I want to wish you the Compliments of the Season.

I want to tell you how much I appreciate our past pleasant business relations.

And furthermore, it is with the greatest of pleasure that I am able to advise you that no less a person than Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, has assured me that the Metro product for the coming season will be at least **TWENTY PER CENT BETTER** than the high mark set last season.

By glancing at some of the forthcoming productions, you will see that his statement is backed by fact:

### **Going Hollywood**

with Marion Davies, Bing Crosby,  
Fifi D'Orsay, Stuart Erwin

### **Fugitive Lovers**

with  
Robert Montgomery, Madge Evans

### **Dinner at Eight**

with an ALL-STAR CAST

### **Sons of the Desert**

with LAUREL and HARDY

### **Eskimo**

A picture that has proved a road-  
show sensation.

### **Cat and the Fiddle**

with Ramon Novarro,  
Jeannette MacDonald

### **Queen Christina**

with GARBO, John Gilbert

### **Hollywood Party**

An ALL-STAR CAST in an  
ALL-STAR MUSICAL SHOW

### **Laughing Boy**

with Ramon Novarro, Lupe Velez

### **Viva Villa**

with WALLACE BEERY  
and All-Star Cast

### **Rip Tide**

with  
Norma Shearer, Robt. Montgomery,  
Herbert Marshall

### **Operator 13**

with Marion Davies, Gary Cooper

### **Living in a Big Way**

with Marie Dressler, Jean Harlow

### **Cabby**

with WALLACE BEERY  
Jackie Cooper

### **Streets of New York**

with Clark Gable, Myrna Loy

### **Mystery of the Dead Police**

with  
Robt. Montgomery, Elizabeth Allan

### **Tarzan and His Mate**

with Johnny Weismuller,  
Maureen O'Sullivan

### **It Happened One Day**

with Lionel Barrymore, Fay Bainter

**BOB LYNCH**

**METRO - GOLDWYN - MAYER**

**1233 SUMMER STREET - PHILADELPHIA**



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